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Italian comic opera in London, 1760-1770.

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Italian Comic Opera in London 1760-1770

Saskia Willaert

*A thesis submitted in accordance with the requirements for
the degree of Doctor of Philosophy
at King's College, University of London.
1999*



For Michel Willaert and Eliane Taeckens

Abstract

Italian Comic Opera in London, 1760-70

Italian comic opera made a stormy entrée in London in 1748 when a troupe under the directorship of the eccentric Dr Francesco Crosa arrived at the King's Theatre with a ready-made repertory of the latest comic hits. Two tumultuous seasons later, however, the London opera house closed its doors, to re-open only in 1753 with a programme devoted exclusively to serious opera. Slipshod management and quickly dwindling interest of the public had caused the failure. When in 1760 Colomba Mattei ventured to re-introduce comic productions, the genre was better received by the audience, but it only became an indispensable part of the London opera house programme from 1773 onwards.

This thesis explores the transitional 1760s, when comic opera became a fixture of the repertory. The history of Italian opera at the King's Theatre in the 1760s in general is still relatively unexplored. However, the period was important for many reasons. Innovations in programming strategies were to become a blueprint of opera management for the rest of the century. The artistic and managerial policy included the engagement of promising composers, whose activities were to go beyond merely patching up pasticcios (Gioacchino Cocchi, Johann Christian Bach, Pietro Alessandro Guglielmi, Felice Alessandri). Responsive librettists (Giovanni Gualberto Bottarelli and Carlo Francesco Badini) acquainted the Londoners with the reform ideas of Gluck and with Goldoni's hits. Many fascinating buffi such as Maria Paganini, Anna De Amicis, and Giovanni Lovattini helped to introduce the comic genre. At the centre of this thesis are the singers themselves. A detailed account of some 35 of them sheds light on the buffo profession in the eighteenth century and on London's position in the buffo circuit.

The study is divided in two chronological parts: comic opera production at the King's Theatre from the autumn of 1760 to the summer of 1763 under the management of Mattei, and from the autumn of 1766 to the summer of 1770 under the supervision of English managers. A third section presents, by way of conclusion, some general observations on the singers, repertory and reception of Italian comic opera in London in the 1760s.

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Preface

As for our *opera buffas* or *burlettas*, though we have a multitude of them, yet not one is worth reading. Absurdity, meanness, and a little ribaldry too, are their chief ornaments. Yet our musical composers know at present their trade so well, that they render them pleasing to the numerous vulgar. Every sensible Italian is ashamed of them, and looks with contempt and indignation on those versemongers who write them. But their shame, contempt, and indignation are of no service to their country, as not only the low minded Italians are delighted with them, but even the nations that boast of politeness and taste superior to ours, make it a point to encourage such mongrel compositions.

This is what Joseph Baretti, an Italian residing in London, wrote about *opere buffe* in the 1760s.¹

Charles Burney considered comic opera an inferior 'kind of drama, usually abound[ing] with brawls and squabbles', while Count Algarotti, learned writer on opera, could not praise the genre enough: 'wherein the first of all musical requisites, that of expression, takes the lead more than in any other of our compositions'.² Obviously Italian comic opera was controversial, capable of evoking indignant, even hostile feelings, as well as delight. For most connoisseurs the true and exalted opera experience was provided by serious opera. References to *opera buffa* being a proletarian genre, inferior to the eminent *opera seria*, peppered much contemporary opera commentary. In places like London, where from the autumn of 1760 onwards both genres were produced at the same theatre during the same season, the juxtaposition led to frequent comparison, mostly to the disadvantage of the comic genre. We are not sure whether Baretti had the English in mind when he referred to those 'nations that boast of taste' and 'encouraged such mongrel compositions'. But if he did (and we may assume he did), he was wrong.³ True, when Baretti was writing down the observation cited above, London opera lovers were running wild for the burletta *La buona figliuola*, while the scheduled *opere serie* were entirely neglected - as a matter of fact, *La buona figliuola* would be the most successful and most frequently revived opera in London in the second half of the eighteenth century; but many more burlettas failed, not only through their poor quality but often because of the audience's prejudices against the genre.

The King's Theatre in the Haymarket was the principal venue for Italian opera in eighteenth-century London. Run as a commercial enterprise, with no subsidies from the court, its system was

¹ Baretti, i. 180.

² Burney, *Musical Tours*, i. 249; Algarotti, 46.

³ His *Account of the Manners and Customs of Italy* (1768) was an attack on Samuel Sharp's *Letters from Italy* (1766). Baretti took offence at the 'gross misconceptions' of the English writer about Italy, including the alleged Italian taste for burlettas, ridiculed in Sharp's book.

based on private investments and subscriptions, with an impresario who was responsible for the recruitment of the (almost exclusively Italian) singers and the daily management. The theatre opened its doors every Saturday night and once on a weekday (mostly on a Tuesday night). Expensive and prestigious, it was the place to be for fashionable and aristocratic London.

Italian comic opera made a stormy entrée in London in the autumn of 1748 when a troupe under the directorship of the eccentric Dr Francesco Crosa arrived at the King's Theatre with a ready-made repertory of the latest hits. Two tumultuous seasons later, however, Crosa was jailed for debt, and the London opera house closed its doors, to re-open only in the autumn of 1753 with a programme devoted exclusively to serious opera. Slipshod management, intrigues within the *buffo* troupe and quickly dwindling interest of the public, who missed the stunning *diva* and the captivating castrato of the *opere serie*, had caused the failure.¹ It was another seven years before comic opera was re-introduced at the King's Theatre. When in 1760 Colomba Mattei undertook comic productions, the genre was better digested by the audience, but it only became an indispensable part of the London opera house programme from 1773 onwards.

This thesis explores the transitional 1760s, when comic opera became a fixture of the repertory. The history of Italian opera at the King's Theatre in the 1760s in general is still relatively unexplored. It does not at first appear to be the most exciting period in the annals of the London opera house. No such eminent composers as George Frideric Handel in the 1720s and 1730s or Joseph Haydn in the 1790s, were writing operas for the London audience; no shocking intrigues seem to have been enacted behind the scenes, no dirty opera lawsuits were fought out in court, exposing the domestic affairs and secrets of the London opera house, as was the case during the 1780s and 1790s.² However, the 1760s were important for many reasons. This decade saw the reconciliation of the London audience with the new genre of comic opera. Innovations in programming and in the structure of the opera troupe were to become a blueprint for opera management for the rest of the century. The artistic and managerial policy included the engagement of promising composers, whose activities were to go beyond merely arranging and patching up pasticcios: Johann Christian Bach's contribution to the comic opera productions at the King's Theatre was more significant than was hitherto suspected;

¹ See King and Willaert, 246-64.

² See *PMHb*, *passim*; Price, 'Italian Opera', *passim*.

Gioacchino Cocchi was the author of the first comic opera composed expressly for the King's Theatre; the London operas composed by Pietro Alessandro Guglielmi and Felice Alessandri gave an impetus to their later Italian careers. Responsive librettists (Giovanni Gualberto Bottarelli and Carlo Francesco Badini) acquainted Londoners with Carlo Goldoni's hits and the reform ideas of Christoph Willibald Gluck. Many fascinating *buffi* such as Maria Paganini, Anna De Amicis, Giovanni Lovattini, Anna Zamperini and Lavinia Guadagni helped to introduce the new genre.

At the centre of this thesis are the singers themselves. It is known that *buffi* were key figures in the dispersion of the burletta repertory in eighteenth-century Europe.¹ However, up till now, there have been few fully fledged accounts of their careers. A detailed account of some thirty of them (their training, their first appearances on the stage, their repertories, their professional successes and disappointments, their many journeys, the significance of a London engagement, their negotiations over contracts and salaries, their reputations and even their physical appearances) sheds light on the *buffo* profession in the eighteenth century and on London's position in the *buffo* circuit. It reveals the influential role played by the *buffi* in the selection of the repertory of eminent opera houses such as the King's Theatre which, in turn, helps to explain the *modus operandi* at comic departments and to refine our knowledge of London opera taste in the second half of that century.

The study is divided chronologically into two parts: comic opera production at the King's Theatre from the autumn of 1760 to the summer of 1763 under the management of Colomba Mattei, and from the autumn of 1766 to the summer of 1770 under the supervision of English managers.² A third part presents some general observations on the singers, repertory and reception of Italian comic opera in London in the 1760s. The voices of Charles Burney, Horace Walpole, Oliver Goldsmith, George Hogarth, Michael Kelly, Count Frederick Kielmansegge, and many others are heard a great deal in the first two parts; their writings (correspondence, journals, diaries, memoirs, pamphlets) offer a treasure-trove of information on London opera life in the second half of the eighteenth century. Contemporary London newspapers form another important source. For Giacomo Casanova, another keen consumer of the English press of the 1760s (he resided in London in 1763-64), London newspapers were 'fascinating reading: they cover everything that happens in London and

¹ See Weiss, *passim*.

² Between 1763 and 1766 the King's Theatre featured exclusively *opere serie*, a period partly covered in *PMHa*.

possess the quality to render trivial things important'.¹ Frederick Petty's study of Italian opera in London (1980) provides an idea of what contemporary press announcements and comments had to offer on opera production and, with the help of Simon McVeigh's newspaper guide (1996), encouraged me to make a more systematic investigation of newspapers from the 1760s. Elizabeth Gibson's article on finance and management at the London opera house from 1750 to 1775 in *Early Music* (1990) gives a helpful frame for the interpretation of the many bits of diverse information, from which a more detailed and complete picture of the opera system of the 1760s could emerge. Many ideas in Price, Milhous and Hume's book on Italian opera from 1778 to 1791 (1995) inspired similar explorations for the period concerned here, as did John Rosselli's insights presented in his wide-ranging study on the history of the profession of the opera singer (1992).

Invaluable sources for the reconstruction of the singers' careers were Claudio Sartori's catalogue of pre-1800 librettos (1990-94), the very helpful *Indice de' Spettacoli Teatrali* (casting directories from the second half of the eighteenth century, published by Milan impresarios) which up to now had hardly been consulted, as well as many theatre catalogues and a number of unlisted librettos. The discussion of the singers' careers, which opens the first two parts, is based on these sources as listed in appendix I, unless stated otherwise. If some of the singers' careers look impressive in length, frequency of engagements and participation in creations of new operas, we should bear in mind that the list still reflects only a fraction of the performances of the singer concerned; records of other engagements and performances will probably still come to light.

A comparison of the London comic librettos with those of Italian premières and revivals helps to build up a picture of the metamorphosis a burletta underwent when travelling around Europe, and of the role which singers, composers and librettists played in this process. The accounts of the making of a London comic pasticcio are entirely based on appendix II, which, for each burletta, gives an overview of the London arias and their origin (if known), together with the cast of the relevant pre-London revivals (to uncover the possible impact of singers).² Unfortunately, music scores of different versions of a burletta are hardly available. This means that in most cases textual concordances had to be relied on to know whether arias from earlier productions were retained or not. The instances in

¹ Casanova, ix. 229 ('Engelse kranten zijn boeiende lectuur: ze gaan in op alles wat in London gebeurt, en bezitten de gave onbelangrijke zaken interessant te maken').

² Appendix II contains only the librettos of those earlier revivals which seemed significant for comparison (ideally the Italian première and those earlier revivals in which London singers were involved).

which scores of the same opera could be compared, show that when pasticheurs retained the text of an aria, they also borrowed the music. If an existing burletta was set to new music, as a rule the new composer was mentioned in the libretto. Also, when individual aria texts of a revival received new music, this was generally indicated in the text of the libretto (e.g. with an asterisk), with the name of the new composer given on one of the opening pages. Attempts to establish musical correspondence between aria texts borrowed from *other* burlettas proved to be more problematic. However, when scores were available for comparison, the presumption of musical accordance was consistently confirmed.

Though serious operas have not been omitted from this study, they cannot here receive the attention they deserve. During the period under discussion here, they were regularly overshadowed by burlettas but, evidently, further research is needed on the reception of such *drammi serie* as J.C. Bach's new operas for the King's Theatre (*Orione*, *Zanaida* and *Carattaco*) and the London première of Gluck's reform opera *Orfeo* in order to obtain a complete picture of London opera life in the 1760s.

Also, the incompleteness of source material with which we attempt to build up a representative image of contemporary reception should always be borne in mind. We exploit those sources which survive and try to get a grip on them by putting them in a meaningful narrative discourse. It is daunting to think that the discovery of other sources may well present a divergent story, though fortunately, subjectivity and speculation are very often remedied by the bare facts of the number of subscribers and of performances of a burletta. It can only be hoped that new material will surface to complete the story presented here.

Every reference to London performances (opera / play, theatre, date of performance) is based on newspaper announcements as given in *The London Stage*, unless stated otherwise (see appendix IV). The discussion of singers' careers and the burlettas is based on appendices I and II, respectively, unless stated otherwise. A short-reference system has been used in the footnotes of the texts, referring to the Selective Bibliography at the end of the dissertation. Frequently cited sources, newspapers and libraries have been abbreviated (see Abbreviations and Works Frequently Cited). The spelling of the names of the singers, often inconsistent in both primary and secondary sources, has been regularized in the form adopted in Sartori's *I libretti Italiani*, except where names appear in a different form in

citations. *The New Grove Dictionary of Opera* (1992) has been followed for the spelling of the titles of operas and the names of the composers (except in appendix I, where the original spelling of the opera titles has been retained). The spelling of the original quotations remains unaltered, except in the following cases: typographical errors have been tacitly corrected; punctuation has been modernized if necessary for clarity, as has the arbitrary use of upper case.

I would like to express my thanks to Curtis A. Price, my supervisor, whose inspiring encouragement, expertise and assistance were of great help. I am most grateful to Rachel Cowgill and Maria Botha, my friends who offered me a 'home' in London. For the revision of the English text I could rely on the competence of Irene Auerbach, Stratton Bull, Marija Duric and Judith LeGrove. The Italian texts have been translated by Augustijn Callewaert, and the German by Irene Auerbach, to whom I am most grateful. I have had help from many librarians who kindly provided me with copies from librettos and scores: Johan Eeckeloo and Pierre Raspé of the library of the Brussels Conservatoire Royal de Musique, Dr Yves Lenoir of the Bibliothèque Royal in Brussels, the librarians of the Milan Biblioteca Nazionale Braidense and the Biblioteca comunale in Novara, Susan Harris of the Bodleian Library in Oxford, Catherine Massip of the Bibliothèque Nationale de France in Paris, Leonardo Farinelli, Daniela Moschini and Raffaella Nardella of the Biblioteca Palatina in Parma, Adriano Mazzetti of the Accademia dei Concordi in Rovigo, Paolo Reverdini and Giselda Russo of the Turin Biblioteca civica musicale "Andrea della Corte", Stefania Rossi Minutelli of the Biblioteca Nazionale Marciana in Venice and the librarians of the Österreichische Nationalbibliothek in Vienna. Finally I am largely indebted to all those friends who gave me information, advice, and technical and moral support during what at times seemed a never ending project: Dr Barbara Baert, Prof. Dr Ignace Bossuyt, Dr Marie Cornaz, Rachel Cowgill, Katrien Derde, Dr Jenny Doctor, Prof. Dr Malou Haine, Albrecht Heeffter, Isabelle Joos, Erwin Keustermans, Prof. Dr Lowell Lindgren, Pierre Lootens, Dr Sarah McCleave, Karel Moens, Hiroko Nakamaki, Dr Marc Thierry, Dr Lut Pil, Liliane Van De Velde, Prof. Dr Henri Vanhulst, Veronique Verspeurt, Diederik Verstraete, Katrien Willaert, Dr Eva Zöllner, and many others. Thank you, Bernard, Zoë and Mathilde, for your love and patience.

Abbreviations

Contemporary newspapers

<i>CM</i>	<i>The Court Miscellany</i>
<i>DA</i>	<i>The Daily Advertiser</i>
<i>EM</i>	<i>The European Magazine</i>
<i>FDJ</i>	<i>The Faulkner's Dublin Journal</i>
<i>GA</i>	<i>The General Advertiser</i>
<i>GEP</i>	<i>The General Evening Post</i>
<i>GM</i>	<i>The Gentlemen's Magazine</i>
<i>GZ</i>	<i>The Gazetteer, and New Daily Advertiser</i>
<i>LC</i>	<i>The London Chronicle</i>
<i>LEP</i>	<i>The London Evening Post</i>
<i>MC</i>	<i>The Morning Chronicle</i>
<i>MH</i>	<i>The Morning Herald</i>
<i>MJ</i>	<i>The Middlesex Journal Or, Chronicle of Liberty</i>
<i>MP</i>	<i>The Morning Post</i>
<i>PA</i>	<i>The Public Advertiser</i>
<i>PL</i>	<i>The Public Ledger</i>
<i>WEP</i>	<i>The Westminster Evening Post</i>
<i>WHEP</i>	<i>The Whitehall Evening Post</i>
<i>WM</i>	<i>The Westminster Magazine</i>

Libraries and Archives

A-Wn	Vienna, Österreichische Nationalbibliothek, Musiksammlung
B-ARB	Brussels, Archives générales du Royaume
B-Bc	Brussels, Koninklijk Muziekconservatorium, Bibliotheek
B-Br	Brussels, Koninklijke Bibliotheek Albert I
E-Bc	Barcelona, Biblioteca di Catalunya
F-Pn	Paris, Bibliothèque nationale
GB-Lbl	London, The British Library
GB-Lgc	London, Gresham College, Guildhall Library
GB-PRO	London, The Public Record Office, Chancery Lane
I-Mb	Milan, Biblioteca nazionale Braidense

I-Vnm	Venice, Biblioteca nazionale Marciana
I-NOVc	Novara, Biblioteca civica
I-Tci	Turin, Biblioteca civica musicale 'A. della Corte'
I-RVI	Rovigo, Accademia e Biblioteca dei Concordi
P-Ln	Lisbon, Biblioteca Nacional de Lisboa
P-Lan	Lisbon, Biblioteca do Palácio nacional da Ajuda

Others

For full references, see Select Bibliography

<i>CPM</i>	<i>The Catalogue of Printed Music in the British Library to 1980</i>
<i>DBI</i>	<i>Dizionario Biografico degli Italiani</i>
<i>DNB</i>	<i>Dictionary of National Biography</i>
<i>GroveI</i>	<i>A Dictionary of Music and Musicians</i>
<i>LS</i>	<i>The London Stage</i>
<i>MGG</i>	<i>Die Musik in Geschichte und Gegenwart</i>
<i>New Grove</i>	<i>The New Grove Dictionary of Music and Musicians</i>
<i>Opera Grove</i>	<i>The New Grove Dictionary of Opera</i>
<i>PMHa</i>	Curtis Price, Judith Milhous and Robert D. Hume, <i>The Impresario's Ten Commandments. Continental Recruitment for Italian Opera in London 1763-4</i>
<i>PMHb</i>	Curtis Price, Judith Milhous and Robert D. Hume, <i>Italian Opera in Late Eighteenth-Century London</i>
<i>RISM</i>	<i>Répertoire International des Sources Musicales</i>
<i>Theatre Cuts</i>	Volumes of theatrical cuttings in the British Library, London, Theatre Cuts 41 and 42

Currency

1000 Portuguese *reis* = 5 shillings 7 pence (see Casanova, ix. 283)

1 Italian *zecchini* = 8 shillings 11 pence (see Brito, 98)

Part One

**Colomba Mattei Manages the King's Theatre
Autumn 1760 - Summer 1763**



A New Attempt to Produce Comic Operas

1. Introduction. The Struggle of Opera Seria in London at the End of the 1750s

On 20 January 1760 Horace Walpole, man of culture and faithful opera-goer, wrote one of his many letters to his friend Horace Mann, British envoy in Florence, covering, as usual, the latest news and gossip from London high society. He finished his letter *en mineur*, with a brief remark about the present state of Italian opera at the fashionable King's Theatre: 'Operas are more in their decline than ever'.¹ This conclusion was based on his having witnessed two months of *opera seria* performances at the King's Theatre under the direction of the Roman performer-impresario Colomba Mattei, who had managed the opera since November 1757, first with the poet Francesco Vanneschi, and from 1759 with her husband Joseph Trombetta.² At the beginning of the 1759-60 season, Oliver Goldsmith, another opera aficionado, voiced a similar pessimistic view: 'At present, the [London opera] house seems deserted, the castrati sing to empty benches, even Prince Vologese himself [Emanuele Cornacchini], a youth of great expectations, sings himself out of breath, and rattles his chain to no purpose. To say the truth, the opera, as it is conducted among us, is but a very humdrum amusement'.³ According to the author of *A Fair Enquiry into the State of Operas in England* (London, 1760), the King's Theatre was frequented in 1759-60 by so few ('the subscribers and their friends; and on half the nights not even those'), that 'we see, perhaps, this winter the last [Italian operas] that will be perform'd in England'.⁴

Burney thought that the absence of an outstanding singer to perform the first man's part and the house composer's lack of inspiration were specifically to blame for the 'humdrum amusement' the opera season of 1759-60 offered. The new *primo uomo*, Cornacchini, was unpopular. 'His voice was

¹ Walpole, xxi. 363.

² See Gibson, 'Italian Opera', 58. During the 1759-60 season, up to Walpole's letter of 20 Jan. 1760, Mattei's opera troupe had been performing the pasticcio *Vologeso*, Perez's *Farnace* and from 15 Jan., Cocchi's *La clemenza di Tito*. The soprano Mattei had been the manager as well as the *prima donna* of the King's Theatre company since 1757. Burney erroneously reported that Colomba Mattei had been the second woman at the King's Theatre from Nov. 1754 until June 1756 (*General History*, i. 853), but this 'charming singer and spirited and intelligent actress' was Colomba's sister, Camilla. Colomba was then still singing in *opere serie* at Lucca, Turin and Naples (see Sartori, nos. 773, 1932, 2108, 7510, 7986, 15541, 21887). She entered the King's Theatre after the resignation of the managers Giardini and Mingotti in June 1757, and together with her husband Joseph Trombetta 'made interest for the chance of speedy ruin, and obtained the management' (Burney, *General History*, i. 855; see also his *Musical Tours*, i. 106).

³ Goldsmith, 'Of the Opera', 248. *Vologeso* was put into production at the King's Theatre on 13 Nov. 1759.

⁴ *Fair Enquiry*, 7.

not good', Burney commented.¹ Goldsmith thought that his voice was 'melodious', but that he was 'a very indifferent actor; has a most unmeaning face; seems not to feel his part; is infected with a passion of shewing his compass'.² The only new opera of the season was *La clemenza di Tito*, set to music by Gioacchino Cocchi, whose 'invention, which was never fertile, [was] now exhausted'.³ The rest were either pasticcios directed by Cocchi (which caused Burney to observe that 'even what [Cocchi] used from others, became languid in passing through his hands'), or revivals from the previous season.⁴

A general feeling of aversion to Italian opera, transcending irritations with the seasonal maladies both of bad house composers and bad *primi uomini*, had been growing in London opera circles since the end of the 1750s. Some even questioned the rationale of Italian opera in England. 'I know not whether ever operas can be kept up in England', Goldsmith wondered in 1759.⁵ One of the most radical and hostile charges against Italian opera in London could be read in *The Public Ledger* of 16 September 1760, just before the start of the new season. One should note the context of nationalism, fuelled by the exhausting and hyper-expensive Seven Years War in which Britain was then involved, which helped to condemn this pricey entertainment, beneficial only to foreigners:

At length the advocates of *English* harmony, of *English* sense and *English* poetry, are encouraged with the hopes of seeing the total extirpation of *Italian* influence, which has so long vitiated the ears and captivated the hearts of our nobility; the decay of the operas, for these last seasons, are sure prognostications of its downfall, and the ensuing winter will decide the fate of those insipid performances ...

But we have some reason to hope, from the present appearance of public spirit ... that all trifling amusement [will] give way, when the grand superstructure of national happiness and interest is in danger: therefore it would be unfashionable, as well as unconstitutional, for any one or more of our nobility, to take upon them the support of an entertainment, which is as void of sense as it is of utility, and repugnant to the glorious emulation that at this juncture seems to fire the heart of every *Englishman*.

The sons of *Britain* begin to reflect with some remorse upon ... the extravagance which has led them to lavish such large sums on foreign productions and foreign performers, equally useless to our welfare and improvement ... if the violent fondness [for Italian opera], which then seized on the ears of quality, etc. had found a more speedy remedy, before the disease became general, England might not only have been a richer, but a braver nation than it is; for of all music in the world, the

¹ *General History*, i. 858.

² Goldsmith, 'Of the Opera', 251.

³ Burney, *General History*, i. 859. Cocchi had been music director of the King's Theatre operas since Nov. 1757. See *ibid.*, 856. He had departed for London in the early autumn of 1757, probably soon after the première of his new oratorio, *Mons divinae claritatis*, on 6 Aug. at the Venetian Ospedale degl'Incurabili, where he was acting choir director from 1752 (see also Pierro Weiss, 'Cocchi, Gioacchino', *New Grove*, iv. 509, and Baldauf-Berdes, 136, 217-8).

⁴ *General History*, i. 857.

⁵ Goldsmith, 'Of the Opera', 251. See also *Fair Enquiry*, 3: 'It has been thought a taste for Italian musick was not general enough in our country to support the expence of an Opera; and this entertainment, after many struggles, seems now sinking into absolute decay from the prevalence of that opinion' (*ibid.*, 4).

compositions of the Italians are the most enervating, and tend rather to debase the hero into the lowest degree of effeminacy. Thus while these Syrens of Italy were luring us to destruction with their fallacious warblings, who could be surprized to hear that our land was uncultivated, our trade neglected, our marine unimproved, and our armies beaten?

Such extremist attacks - the idea that the defeat of the British army during the Seven Years War might have its roots in the presence of Italian opera in London - should not be taken at face value; they regularly recurred whenever the broader political, economical or social context evoked them.¹ But taken together with the view of the more moderate critics such as Walpole, Burney and Goldsmith, it is obvious at the end of 1759 and in 1760 that Italian opera in London had reached rock bottom.

The current *dégoût* for Italian opera, Goldsmith said, should at least partly be attributed to the Italian managers who were inexperienced in the art, lacking in taste, 'unacquainted with the genius and disposition of the people they would amuse, and whose only motives are immediate gain'.² The author of *A Fair Enquiry* joined in: things had never been the same since the aristocracy, who were the only 'perfect judges of what was worthy of their audience', had ceased to participate in daily management.³ Obviously, it had been forgotten that continuous financial debacles had discouraged the London aristocracy from managing the opera house. But there were other problems to be solved as well, such as the objectionable idiosyncrasies of Italian opera, which obstructed aesthetic appreciation. One example concerns the singers' perpetual preference for virtuosic display over naturalness and musicality, and its effect on the music:

The performers should be entreated to sing only their parts, without clapping in any of their own favourite airs ... Every singer generally chuses a favourite air, not from the excellency of the music, but from the difficulty; such songs are generally chosen as surprize, rather than please, where the performer may shew his compass, his breadth, and his volubility. From hence proceed those unnatural startings, those unmusical closings, and shakes lengthened out to a painful continuance; such, indeed, may shew a voice, but it must give a truly delicate ear the utmost uneasiness.⁴

Goldsmith continued: 'Our composers also should affect greater simplicity, let their base cliff have all the variety they can give it; let the body of the music be as various as they please, but let them avoid ornamenting a barren ground work; let them not attempt, by flourishing, to cheat us of solid

¹ See, for example, the numerous xenophobic articles in the London newspapers during the feigned peace of Aix-La-Chapelle, which officially ended the War of the Austrian succession (1740-48) but did not take away the threat of Continental rivalry at sea and in the colonies; anxious patriotism invaded cultural life then as well. See King and Willaert, 262.

² Goldsmith, 'Of the Opera', 251.

³ *Fair Enquiry*, 5. The last aristocratic patron was Lord Middlesex, who acted as day-to-day manager of the opera from 1741 to 1747. See Taylor, 1-25.

⁴ Goldsmith, 'Of the Opera', 249-50.

harmony'.¹ Although *opera seria* had often been charged with these excesses, the fact that they were expressed so vehemently at this time would have consequences for the repertory of the following seasons.²

Meanwhile, the spectre of the deserted Tuesday performances loomed as well. In a poem, published in *The Public Advertiser* of 25 April 1760, John Lockman tried to call on the audience to attend the Tuesday operas, by ridiculing what he thought was the reason behind the meagre attendance on those nights:

The Opera-Tuesday's Complaint to her Sister Saturday.
By Mr. J[ohn] L[ockman].

Sister! so proud you're grown, such Scorn you dart,
The Women must despise you in their Heart;
Impartial, they confess your Face is fair;
Lovely your Form, and elegant your Air.
That Fire and Genius sparkle in your Eye:
These Charms you boast; and (sister!) these have I ...
Born Twins, one Star did at your Birth preside,
Whence, sure, an equal Lot shou'd both betide
Explain then strange Paradox: Why you
Attract a Croud of Suitors; - I, so few?
'Tis owing to: yes, 'tis - I have it now! -
To fashion, Goddess to whom all Things bow:
Fashion, from whose Caprice disorder springs,
Reversing the Propriety of Things;
Depressing Genius, or exalting Fools
Just as the instantaneous Whimsey rules ...³

To blame the empty weekday performances for all the troubles was a feeble excuse. However, the apparently trifling matter of what day of the week one chose to attend the King's Theatre remained important. An ironic letter, sent to *The Public Advertiser* of 17 May 1765, read: 'I am ... an admirer of the Manzoli [the King's Theatre's *primo uomo* of 1765-66]; but I am in the greatest dilemma imaginable, for they tell me it is not to be done again till *Tuesday*. Now you know as it is impossible

¹ *Ibid.*

² For other examples of writings criticizing *opera seria*, see Marcello, *passim*, and Algarotti, 54-5.

³ The poem is cited in full in Terry, 86-7. John Lockman regularly wrote poems and odes on the opera by authority of the management. These writings include the prologue sung by Mattei in *Arianna e Teseo* in Dec. 1760, the 'English Imitation' (a verse translation) of the Serenatas performed at the beginning of 1761-62, and of Bottarelli's sonnet in the London libretto of *La famiglia in Scompiglio*, and a poem in praise of the singers Maria and Carlo Paganini, published in *PA* 3 Mar. 1762 (see *infra*). Other writings by him include *Rosalinda, a musical drama. As it is performed at Hickford's great room, in Brewer's Street ... Set to music by Mr. John Christopher Smith. To which is prefixed, an enquiry into the rise and progress of operas and oratorios* (London, 1740); a poem entitled *To his Royal Highness the Duke of Cumberland. On His being wounded, at the Repulse of the French near Dettingen* (London, 1748?); *Britannia's Gold-mine; or, the Herring-Fishery for Ever. A new Ballad to the Tunes of There was a jovial Beggar, &c.*, London, 1750; an *Ode on the Auspicious Arrival and Nuptials of*

there can be what we call *a good Opera on a Tuesday*, I cannot go'. Burney (writing in 1789) concluded that since the early sixties, 'Music, singing and dancing, which are detestable on a Tuesday night, by some latent cause or magic, were sure of being exquisite on a Saturday'.¹

Unsurprisingly, Mattei's management struggled with heavy financial problems. The number of subscribers who guaranteed support in advance of the season 1759-60 was extraordinarily low: only three subscriptions are noted that year in the opera account at Drummonds Bank in Charing Cross (with a total subscription income of only £25 4s), the absolute low point in the period 1750-70.² The immense burden of opera production expenses and the constant fear of bankruptcy at the end of the season caused endless worries, while the audience remained ever-demanding. Goldsmith complained: 'In other countries, the decorations are entirely magnificent, the singers all excellent ... the best poets compose the words, and the best masters the music; but with us it is otherwise; the decorations are but trifling, and cheap; the singers, Matei [*sic*] only excepted, but indifferent ... and the music is only a medley of old Italian airs, or some meagre modern capriccio'.³ Receipts were so low that the management could hardly pay its singers. According to the author of *A Fair Enquiry* the performers in 1760 were 'ill paid: so ill indeed, that there are now several of them begging their Bread among us'.⁴ Laura Rosa, the third woman, held her benefit at Hickford's Room in Brewer Street on Thursday 29 April, 'having sustained the loss of her salary by the late failure at the Opera-House'.⁵ As early as 28 March 1760 the following notice appeared in the press: 'The operas of the future [at the King's Theatre] are to be for the benefit of the actors and actresses, who beg a countenance of th[eir] generous protection', clearly an emergency procedure to ensure the singers a more or less decent salary after a poor season.⁶ On the last night of the subscription (31 May), when the première of

... *Queen Charlotte*, set to music by J.C. Bach (see Terry, 60); and *An occasional prologue to the Fair Penitent*, performed at Covent Garden on 2 and 8 Dec. 1766 and reproduced in GZ 16 Jan. 1767.

¹ *General History*, i. 863. The King's Theatre management of 1758-59 had also struggled with the problem. Vanneschi, the manager, tried to promote Tuesday performances by 'special offers': 'For an additional 5 guineas, subscribers may secure 15 pit tickets, good on Tuesdays' (*LS*, iv. 695).

² Gibson ('Italian Opera', 51) has listed the number of subscribers and the subscription income from 1753 until 1772. The number of subscribers ranges from 134 in 1753 to three in 1759; the subscription income from £2,856 in 1753 to £25 4s in 1759. Obviously, prices for a subscription varied considerably: from ca. £32 in 1764 to ca. £8 in 1759, with an average of £20 per subscription between 1753 and 1772.

³ Goldsmith, 'Of the Opera', 248-9.

⁴ *Fair Enquiry*, 6.

⁵ *PA* 18 Apr. 1760.

⁶ *PA* 28 Mar. until 28 Apr. 1760.

Cocchi's *Erginda* took place, the public was informed that the new opera would be continued for a few nights more, again for the benefit of the performers.¹ Finally, in the announcement for the very last performance of the season (7 June), the King's Theatre performers despairingly called for the support and the mercy of the audience: 'As the operas will end next Saturday, for this season, and be exhibited for the benefit of the performers, who sustained very heavy losses last winter, they humbly hope the nobility and gentry will graciously please to indulge them with the countenance of their protection, by honouring their benefit that night with their presence'.² These urgent calls notwithstanding, *Erginda* was played 'to very thin houses'.³

Only the ballet was able to attract an audience. Burney recalled: 'Indeed, Mr. Gallini, as first dancer this year, received great applause, and in a *pas seul* was frequently encored, which I never remember to have happened to any other dancer. The Asselin was then the principal female dancer, and a favourite of the public'.⁴ Any praise for King's Theatre performers appearing in the press that season concerned dancers, not singers;⁵ the 'Chinese' visitor Lien Chi Altangi (that is, Oliver Goldsmith, who satirized the fine English gentlemen and ladies through the opinions of this fictional traveller), found to his utter amazement that indeed King's Theatre dancers were held in the highest esteem:

Dancing is a very reputable and genteel employment; here men have a greater chance for encouragement from the merit of their heels than their head. One who jumps up and flourishes his toes three times before he comes to the ground, may have three hundred a year; he who flourishes them four times, gets four hundred; but he who arrives at five, is inestimable, and may demand what salary he thinks proper.⁶

To forestall the numerous problems she had met with during her *annus horribilis* of 1759-60, Mattei was forced to devise a new strategy. On 20 May 1760 *The London Chronicle* announced: 'We hear that according to the plan for carrying on the entertainments of the Opera House next year, there

¹ PA 26 May 1760.

² PA 5 June 1760.

³ Burney, *General History*, i. 859.

⁴ *General History*, i. 859.

⁵ E.g. PL 7 May 1760: 'As sprightly Asselin bounds along the stage, / Her winning movements ev'ry eye engage: / Her magic sway our charm'd attention draws, / And sallow envy pines at her applause: / In her united fondly we admire / All Barberini's grace - Auretti's fire'.

⁶ The letters of Lien Chi Altangi, to 'Fum Hoam, first President of the Ceremonial Academy at Peking, in China', were collected in Goldsmith's *Citizen of the World* (London, 1762). For the comments on dancing, see *Citizen of the World*, 57.

are to be opera's only on Saturday's; and on Thursday's [*sic*] burletta's, in the manner of those exhibited some years ago at Covent-Garden'.¹ After seven seasons of exclusively featuring serious operas at the King's Theatre, Colomba Mattei decided to diversify the repertory in an attempt to recapture audiences during the ensuing seasons. She was the first London manager who tried systematically to produce serious opera at the weekend and comic opera on a weekday, a schedule which would become standard for the rest of the century and beyond.

The insertion of comic operas in the programme was a clever strategy. Mattei was partly giving in to the critics' heavy objections to what had apparently become an inherent feature of *opere serie*, namely the incongruity of many pasticcios, the virtuosic vanity of the singers, often combined with a neglect of expressive acting, and the exaggerated ornamentation of the music. Comic operas seemed less guilty of these offences. We can rely on Count Algarotti to highlight this distinction. In a well-known passage in praise of the comic genre, he stated that in the intermezzos and comic operas

expression takes the lead more than in any other of our compositions: which is owing perhaps to the impossibility the masters found of indulging their own fancy in a wanton display of all the secrets of their art, and the manifold treasures of musical knowledge; from which ostentatious prodigality they were luckily prevented by the very limited abilities of their singers. Wherefore, in their own despite, they found themselves obliged to cultivate simplicity and follow nature.²

In one instance, however, Algarotti may have been wrong. Rather than the 'very limited' vocal capacity of the comic singer causing a compensating display of expression, it was the very condition that comic opera should be comic which required the singers to perform expressively and comprehensibly, the poet to construct a coherent story, and the composer to write expressive but unsophisticated music.

Moreover, comic opera was considerably less expensive than serious opera. Singers customarily received a lower salary; decorations were cheaper, comic operas as a rule being enacted in a simple contemporary bourgeois environment; spectacular machinery did not have any place in these domestic comedies written for travelling troupes to perform in the more basic Italian theatres; and less glamorous and sophisticated costumes helped to evoke a realistic contemporary atmosphere.

Finally, Mattei introduced the London audience, eager for new faces, to a reinforced, larger troupe of singers, including *buffo* stars who had caused a furore in Italy. She proudly emphasized the

¹ LC 17-20 May 1760.

² Algarotti, 46.

existence of a distinct troupe for each genre - however, different singers were provided only for the principal roles, which were supported by a shared corps of singers.¹ The flexibility of these second singers enabled Mattei to save on the salary of the personnel, while the principal singers could be paid less because they had to study fewer operas and give fewer performances.

Despite all this, the reintroduction of comic opera to London's King's Theatre audience was a gamble. It was first introduced between 1748 and 1750, under the management of Crosa, and proved so unsatisfactory that it led to the bankruptcy and imprisonment of the manager and to the closing down of the King's Theatre for the next three years.² Mattei, however, may have taken heart from the success of the burletta season of 1753-54 at Covent Garden, presented by the Giordani family company, when the burlettas, and especially the *prima buffa* Nicolina Giordani, had ravished the audience.³ Significantly, Mattei's announcement of 20 May 1760 refers to these Covent Garden productions, avoiding all mention of the earlier unfortunate presentations at the King's Theatre, although they were quite similar to the Covent Garden burlettas.⁴ Also, by the time Mattei managed her first season including comic opera, she no longer shared the directorship with Vanneschi, the director-poet and holder of the licence, who had been deeply entangled in the disastrous Crosa seasons and who might have developed an aversion to anything comic in opera.⁵ Mattei may have fostered her plans for some time. It had been her idea to engage Cocchi in 1757 as house composer for the King's Theatre.⁶ He was known in London as the composer of the successful Giordani burlettas at Covent Garden.⁷ The lack of inspiration of which Burney accused him was no hindrance for Mattei; he had simply been composing in the wrong genre. She renewed his contract for the season of 1760-61.

¹ See also *LC* and *PA* 26 Aug. 1760, cited below.

² See King and Willaert, 246-75.

³ See below.

⁴ Compare the repertory of comic opera at the King's Theatre in 1748-50 (Rinaldo da Capua's *La comedia in comedia*, Pietro Auletta's *Orazio*, Leonardo Leo's *La finta frascatana*, Gaetano Latilla's *Don Calascione*, Leo's *Il giromondo*, Vincenzo Ciampi's *La maestra*, Natale Resta's *Li tre cicisbei ridicoli*, Ciampi's *Il negligente*, and Latilla's *Madama Ciana*) with that at the Covent Garden Theatre in 1753-54 (the pasticcios *Gli amanti gelosi* and *Lo studente a la moda*, Leo's *L'amor costante*, Galuppi's *La cameriera accorta*).

⁵ See King and Willaert, 271. Vanneschi had resigned from the opera management after the 1758-59 season. As a librettist he was replaced by Giovanni Francesco Bottarelli; see *infra*.

⁶ See Burney, *General History*, i. 856.

⁷ See Pestelli, 85. Cocchi was one of the composers of *Gli amanti gelosi* (see Paul Hifferman, *The Tuner*, i, cited in *LS*, iv. 397; see also Gray, ii. 811-2, cited *infra*).

Mattei's new policy succeeded in provoking at least a certain curiosity in the London opera audience. The number of subscribers for the season rose considerably, from three in 1759 to twenty-four the following year.¹ Yet, with a total subscription income of only £388 10s at the beginning of the season, financial instability was still inevitable.² It should be noted that the subscription income could continue to increase when the season was well underway, but the season was planned during the summer (singers were engaged, the theatre was rented, etc.) without recourse to a guaranteed number of subscribers. It is clear that Mattei must have had additional financial resources to run the 1760-61 season, as we know she had for the 1761-62 season (see *infra*). She may have contracted a loan with a company in Leghorn, as is suggested by the entry in Mattei and Trombetta's Drummonds account ledger of 18 August 1761: 'Paid for Godhard Hagens bill on Wills & Co. at Leghorn for £1.000: £216 13s 4d'; this perhaps refers to her paying back part of the loan of 1760.³

¹ See Gibson, 'Italian Opera', 51. Mattei started asking for subscriptions for the 1760-61 season as early as Apr. 1760; see *PA* 28 Apr. 1760.

² In 1738 John James Heidegger, then manager of the King's Theatre, estimated that 200 subscribers at 20 guineas [= £21] each would be necessary to get the opera season under way. See Gibson, 'Italian Opera', 51.

³ The entries of Mattei's ledgers at the Drummonds Bank for the year 1761 are reproduced in Gibson, 'Italian Opera', 58.

2. Colomba Mattei's Search for Buffi. Singers Engaged for the King's Theatre Comic Operas of 1760-63

1. The Primi Buffi

Once Colomba Mattei had decided to include both serious and comic opera performances in the King's Theatre programme, she had to find excellent *primi buffi* who would form the backbone of the comic troupe and set the opera on its feet again on Tuesday nights. She knew that the presence of a charismatic *prima buffa* was particularly vital in attracting a London audience. There was the example of Nicolina Giordani, who in 1753-54, though surrounded by 'deplorable' singers and confronted with a sceptical Covent Garden audience, managed to offer the Londoners their first unforgettable burletta nights. Several years later Thomas Gray still vividly recalled:

There was a little troop of buffi, that exhibited a burletta in London, not in the Opera-House, where the audience is chiefly of the better sort, but in one of the common theatres full of all kinds of people and (I believe) the fuller from that natural aversion we bear to foreigners: their looks and their noise make it evident, they did not come thither to hear, and on similar occasions I have known candles lighted, broken bottles and penknives flung on the stage, the benches torn up, the scenes hurried into the street and set on fire. The curtain drew up, the musick was of Cocchi with a few airs of Pergolesi interspersed; the singers (as usual) deplorable, but there was one girl (she call'd herself the Niccolina) with little voice and less beauty, but with the utmost justness of ear, the strongest expression of countenance, the most speaking eyes, the greatest vivacity and variety of gesture. Her first appearance instantly fix'd their attention; the tumult sunk at once, or if any murmur rose, it was soon hush'd by a general cry for silence, her first air ravish'd every body; they forgot their prejudices, they forgot, that they did not understand a word of the language; they enter'd into all humour of the part, made her repeat all her songs, and continued their transports, their laughter, and applause to the end of the piece.¹

Significantly, Crosa's *buffo* company, which had slunk off the King's Theatre stage in the spring of 1750, after its burlettas had 'like a sickly plant ... die[d] before [they took] any great root', had lacked a 'soubrette' who 'drew money' for the whole company.² When during her triennial reign at the King's Theatre Mattei was credited with memorable Tuesday nights at the opera house, it was mainly because she succeeded in attracting some of the most renowned professionals of the *métier*.

¹ Gray, ii. 811-2: to Algarotti, 9 Sep. 1763.

² Letter from Colley Cibber to Benjamin Victor, 21 Nov. 1749, quoted in Victor, ii. 210; Wilkinson, iv. 221, on Nicolina Giordani. Neither Catterina Brogi nor Anna Querzoli, Crosa's principal female singers, had been popular *prime buffe*. See King and Willaert, *passim*.

Maria and Carlo Paganini (1760-62)¹

By the beginning of August 1760 negotiations had been completed for the engagement of Maria Paganini, the 'most famous' *buffa* in Italy,² who had, among other things, created the principal roles in Goldoni's first comic operas for Venice. Gray, who saw her performing at the beginning of 1761, informs us that she was 'fat, and about forty, yet handsome with all'.³ Burney agreed she was 'not young' when she conquered the London stage.⁴ If Gray's observation on her age is correct, she started singing in public when she was about twenty, which, in comparison with other *prime buffe* of the time, was quite late. Anna Zamperini, for example, was only about fifteen when she was singing in London, at the height of her career (see *infra*).

On her arrival in the English capital in September 1760, the Florentine soprano had already enjoyed an opera career spanning about twenty years. In the early 1740s, when comic opera in Italy was highly popular and in full expansion, Maria Paganini had entered the opera circuit, singing in the comic hits of the day at the principal *buffo* theatres in Northern Italy, alongside comic singers who ranked amongst the greatest of the era: Filippo Laschi, one of 'the most excellent theatrical performers of Italy',⁵ Francesco Baglioni, the widely known bass singer and paterfamilias of the celebrated Roman *buffo* family, and Pietro Pertici, the Florentine whom Goldoni praised as 'the greatest actor in the world'.⁶ Maria was a rising star within *buffo* circles; from as early as 1744 onwards she was offered *prima buffa* roles at San Moisè and San Cassiano in Venice, the Mecca of comic opera.

Maria Paganini reached the height of her career when her husband Carlo joined her on the stage in 1745, and together they began to head comic companies. Carlo Paganini became her companion in virtually every comic production she took part in during the next eighteen years.⁷ In

¹ The years between brackets refer to the singers' King's Theatre engagement. For an overview of their careers, see appendix I, table 21 and 22.

² *LC* and *PA* 26 Aug. 1760; see *infra*.

³ Gray, ii. 723: to William Mason, 22 Jan. 1761.

⁴ *General History*, i. 860.

⁵ [Sonnenfels], 173 ('[seinen tiefen Kenntnisse, sowohl in der Schauspielkunst, als der Musik, versichern ihm] einen Platz unter den vortrefflichsten Theatralpersonen Italiens').

⁶ Goldoni's praise of Pertici can be read in his preface to *Il cavaliere e la dama* (Goldoni, *Tutte le opere*, ii. 628). Together with Laschi, Pertici helped (unsuccessfully) to introduce (though unsuccessfully) comic opera in London, 1748-50. For Pertici's career, see R.G. King, Franco Piperno, Saskia Willaert, 'Pertici, Pietro', *Opera Grove*, iii. 974 and Mooser, i. 120, 145-6, 163, 166, 172.

⁷ For their marital status, see Burney, *General History*, i. 860; Kielmansegge, 154; Piovano, 'Baldassare Galuppi' (1906): 724n; Schneider, 35b, 36.

1746 they became the leading singers of the comic companies performing at the Venetian San Cassiano and San Moisè. Later that year the San Moisè troupe travelled to Padua, where Maria also worked as director of the comic productions staged at the Obizzi Theatre; at the beginning of 1747 she headed the comic company engaged at the Pubblico in Pisa. During the spring of 1748 Carlo was the impresario of the comic opera performances at the Cocomero in Florence.

The Paganinis had a fully booked agenda until autumn 1752. While the contracts which awaited them at such eminent places as the Pergola Theatre in Florence and the Ducale Theatre in Milan may have been the most attractive concerning fees and prestige, their performances at the San Moisè in Venice during autumn 1748 and the Carnival of 1749 were artistically perhaps the most important. Here they met Goldoni, who was on the brink of a career that would make him the most prominent comic librettist of the era: he had just decided to leave his law practice and devote all his time to the comic theatre.¹ Goldoni wrote the principal parts of his new comic pieces *La scuola moderna*, *Bertoldo, Bertoldino e Cacasenno* and *La favola de' tre gobbi* (all set to music by Vincenzo Ciampi) for the Paganinis and Francesco Carattoli.² In the preface to the *Bertoldo* libretto he relates how his writing of the text included 'counterfeiting' verses from an existing book 'to please the fancy of the musicians'.³ Close teamwork between Goldoni and his *buffi* also resulted in the pasticcio *La semplice spiritosa* (San Moisè, autumn 1748), for which he asked them to choose the music ('musica a piacere dei cantanti'). The Paganinis became true advocates of Goldoni's early burlettas. After their respective premières, *La favola de' tre gobbi* and *Bertoldo, Bertoldino e Cacasenno* were scheduled in almost every theatre in which the Paganinis performed. Although *Bertoldo* did belong to the repertory of other singers (including Eustachio Bambini's troupe in Paris in 1753, where it was one of the pieces at stake during the *Querelle des Bouffons*), the Paganinis certainly revived it most frequently, presenting it in Northern Italy, Potsdam and later in London.⁴ Ten productions of *La favola de' tre gobbi* predating the London revival are known.¹ The involvement of the Paganinis in no less than seven of them confirms their role as Goldoni's travelling ambassadors.

¹ See also Hertz, 67.

² Francesco Carattoli was a highly esteemed *buffo caricato* for whom Mozart was to conceive the role of Cassandro in *La finta semplice* (1768); Abert, i. 130.

³ See the libretto of *Bertoldo*, Venice, 1749: 'Circa le arie, alcune sono figlie legittime, e naturali del libro, alcune adottate, altre spurie, ed altre adulterine per commodo e compiacimento dei virtuosi'.

⁴ See Sartori, nos. 3989, 3991, 4001-11, 4014-5.

Around 1753 the Paganinis were approached by a representative of the Prussian King Frederick the Great, presumably Count Francesco Algarotti, who was the King's Chamberlain at the court in Berlin and closely involved in the operatic productions there, but who had returned to Italy to recover from illness.² Frederick may have asked him to take the opportunity to look for new singers for his small theatre in the Sans Souci palace in Potsdam near Berlin. From 1747 onwards intermezzos and later *opere buffe* were performed there by small itinerant companies.³ Early in 1754 the Paganinis travelled via Amsterdam to Potsdam, where they entered an excellent court musicians' company which included Carl Philip Emmanuel Bach, Johann Quantz and the Graun brothers.⁴ They first appeared at the Prussian court on 30 March of 1754 with an intermezzo version of their hit *Bertoldo*. The King was highly entertained by the piece, but he had many tussles with the quarrelling *buffi*. In a letter dated 21 April 1754 to his minister in Paris, Earl Marischal, he wrote:

[We] have ... a gang of slapstick actors, which are more entertaining and foolish than the entire priesthood of Europe headed by its seventy cardinals and the pope⁵ ... The trouble of keeping the peace in this company of slapstick actors - that is now our occupation. You can believe me [if I say] that it is easier to get the French East India Company to make its peace with the English one than Herr Cricca⁶ and Signora Paganini. So many negotiations have not taken place in Vienna and Mannheim because of the election of a Roman king, as wisdom and diplomacy were required in order to get the troupe to perform the opera "The three hunchbacks" [*La favola de' tre gobbi*].⁷

The première of *La favola de' tre gobbi* may eventually have taken place successfully about a month later, since on 26 May 1754 Frederick wrote to Algarotti: 'My comic opera which has just been premièred, assures me that your health is now much better' - which seems to confirm that Algarotti had

¹ See Sartori, nos. 5994, 5998, 6699, 9831-2, 23542, 23545, 23547-9.

² See Casanova, v. 172, 298, vi. 224, 312; Daniel Hartz, 'Algarotti, Francesco', *New Grove*, i. 256.

³ *Opera seria* was staged at the opera house in Berlin; see Helm, 72, 104-5; Schneider, 30b, 31b, 35b; Heinz Becker and Richard D. Green, 'Berlin', *New Grove*, ii. 570.

⁴ See Schneider, 35b. In Amsterdam they perhaps performed Galuppi's *Il mondo alla roversa*, which belonged to their repertory and which contains songs which were repeated in later Paganini productions. See librettos *Il mondo alla roversa*, Amsterdam, 1754 (no cast); *Li tre gobbi*, Berlin, 1754 (no cast, but for the Paganinis' involvement, see *infra*); and *Il mondo della luna*, appendix II, table 1.

⁵ The anticlerical attitude of the Enlightened despot was notorious.

⁶ Domenico Cricchi, director of Frederick's comic troupe; see Mooser, i. 142-3.

⁷ Cited in [Frederick the Great], 265 ('[Wir] haben ... eine Bande von Possenreißern, die belustigender und nährlicher sind als die gesamte europäische Geistlichkeit mit den siebzig Kardinälen und dem Papste an ihrer Spitze ... Die Mühe, den Frieden in dieser Gesellschaft von Possenreißern aufrecht zu erhalten - das ist jetzt unsre Beschäftigung. Sie können mir glauben, daß es leichter ist, die französische Ostindische Kompagnie mit der englischen zu versöhnen als Herrn Cricca mit der Signora Paganini. So viele Verhandlungen sind nicht in Wien und Mannheim wegen der Wahl eines römischen Königs gepflogen worden, als Klugheit und Vermittlung aufgewandt werden mußten, um die Gesellschaft dazu zu bringen, die Oper "Die drei Buckligen" aufzuführen. Jedenfalls wird sie gespielt werden, ehe die Kurfürsten ihren römischen König gekrönt haben und ehe der König Georg mit der Bestechung seines neuen Parlaments fertiggeworden ist).

a hand in the engagement of the Paganinis and thus in the repertory presented at Sans Souci.¹ For two years the couple entertained the King with intermezzos and *opere buffe*, which Frederick referred to as 'silly stuff, but ... pleasant when sung well'.² It should be noted that, according to Becker and Green, it was the success of these small-scale Potsdam burlettas that helped to prepare for the introduction of the *Singspiel* in Berlin.³ However, their acclaim notwithstanding, the Paganinis seem to have left the Sans Souci after their second season. Schneider's chronology of the Berlin opera reads that in June 1756 five new singers arrived in Potsdam to replace the Paganinis.⁴ Quarrels with the director Cricchi and Frederick's notorious artistic interference may have greatly annoyed them. When it came to opera, Frederick ruled, as Burney put it, like a '*generalissimo* in the field ... [If] any of his Italian troops dare to deviate from strict discipline, by adding, altering, or diminishing a single passage in the parts they have to perform, an order is sent, *de par le Roi*, for them to adhere strictly to the notes written by the composer, at their peril'.⁵ In any case, the Seven Years War (1756-63) interrupted all the court's operatic events. On 28 August 1756 Frederick left Potsdam at the head of his troops.⁶

Although Burney claimed that the Paganinis came to London from Berlin, they first went back to Italy, performing Goldoni and Baldassare Galuppi's *Il filosofo di campagna* in Novara in Carnival 1757.⁷ In the next two years, husband and wife took different routes for the first time in their career: Carlo and his company introduced some of Goldoni's comic hits to the Piacenza audience and performed Pergolesi's *I due vecchi rivali* in Bergamo, while Maria concentrated on *opera seria* in Milan and Lodi. For all the international recognition Maria met with as a comic singer, she never confined herself to *buffa* roles; and whereas in her earlier years her *seria* parts often consisted of small male roles, from 1747 onwards she sang *prima donna* roles, first in Lucca, later at the small Cocomero Theatre of Florence. In 1758 she helped to create Metastasio's *L'Ipermestra* in Galuppi's version at

¹ 'Mon opéra comique qui vient de débarquer, m'assure que votre santé se remet', cited in Schneider, 35b.

² Cited in Gärtner, 70. Other pieces which may have belonged to the Berlin repertory of the Paganinis - but no cast is given in the surviving librettos - were *La nobiltà delusa*, *La maestra di scuola* and the intermezzos *La baronessa d'Arbella* and *La vedova accorta*, all of which were presented 'nel Regio Teatro di Potsdam per Ordine Di Sua Maestà' in 1754 and 1755. See Sartori, nos. 16604, 14644, 3818, 24406. *La maestra di scuola* and *La vedova accorta* can be traced back to the repertory of the Paganinis before their Berlin trip.

³ See Becker and Green, 'Berlin', *New Grove*, ii. 570.

⁴ Schneider, 36.

⁵ *Musical Tours*, ii. 164, 207.

⁶ Helm, 121; Grundmann, ii. 326.

⁷ *General History*, i. 860.

the lofty Ducale Theatre in Milan in 1758. Obviously, this versatility did not correspond with the stereotyped image of the soubrette who captured the audience mainly by the 'luxuriance of comic tricks'.¹ Colomba Mattei may well have considered Maria an appropriate match for the dignified King's Theatre because of her additional experience as a serious singer.

By 1760, the year of their arrival in London, the Paganinis were a much sought-after singing couple who travelled from one engagement to another. They hardly ever stayed longer than two successive seasons at the same theatre, visiting at least fourteen different cities and eighteen different theatres during less than fifteen years. In their suitcases they carried a ready-made repertory of comic hits, including roles that were conceived for them by the greatest comic librettist of the time. The repertory of the two Florentine singers reveals too much homogeneity not to have been selected under their guidance: the companies in which they sang changed much more frequently than did their repertory. The performance history of such comic pieces as *Bertoldo*, *La favola de' tre gobbi* and, maybe most of all, the pasticcio *La facendiera* convincingly illustrates the impact the Paganinis had on the comic repertory of the opera houses at which they performed. While *Bertoldo* and *Li tre gobbi* were also staged by other troupes, *La facendiera* was not; in each of the six known productions of this pasticcio, premièred in Venice in 1746, Maria and Carlo were involved as the principal singers.² If the manager of a theatre took care of the recruitment of the necessary singers, the Paganinis would handle the rest: they provided the operas, directed the productions in accordance with the house composer and librettist, and sang the leading roles excellently. This was an interesting strategy, which Mattei would keenly exploit.

The Paganinis arrived in England most probably on 18 September 1760, together with the two other new King's Theatre singers, Pietro Sorbelloni and Teresa Eberardi, since *The London Chronicle* of Saturday 20 September 1760 reads: 'We hear from Dover, that last Thursday arrived in the packet from Flushing several Italian singers, who are engaged for the winter at the opera-house'. All the other singers engaged for the next King's Theatre season actually lived in London (see *infra*) except for the *primo uomo* Elisi, whose late arrival in the English capital on Tuesday morning,

¹ Paul Hiffernan in his description of the performances of Nicolina 'Spiletta' Giordani (*The Tuner*, no. 1, cited in *LS*, iv. 397).

² See Sartori, nos. 9572-7. In addition to the three operas mentioned, their repertory also seems to have included *L'arcadia in Brenta*, *La maestra*, *La vedova accorta/spiritosa*, *La virtuosa moderna*, *Il mondo della luna*.

4 November, received a separate notice in the press.¹ In London the Paganinis took lodgings in the Haymarket, St James's.² During their first English season, Maria's success was enormous. Carlo Paganini was considered but a 'coarse first man ... without a voice', but the applause Maria acquired often 'amounted to acclamation'.³ People queued up at the theatre entrance to see her perform. The critics were full of praise. However, as will be seen, after their second season, the Paganinis hurried back to Italy, disappointed, homesick and with nasty colds.

In April 1763 Maria and Carlo Paganini were attached to the Solerio Theatre in Alessandria, staging *La famiglia in scompiglio*, the singers' latest import from London and newest addition to their repertory.⁴ According to the surviving records, this was Carlo's last public opera performance, ending a *buffo* career of nearly twenty years which had been spent mostly in the shadow of his wife.⁵ Maria continued to perform for ten more years. From 1767 onwards she devoted herself exclusively to main roles in serious operas, a career move which may have been necessitated partly by her age and the absence of her faithful *buffo* companion. Her performances were too infrequent and the theatres in which she performed too remote to suggest any great success on the *seria* stage. A letter written on her behalf to Padre Martini, shortly after her engagement in Palermo in the autumn of 1772 and winter of 1773, reveals that she was by then in dire straits; she desperately asked the Padre to intercede with the rich and famous castrato Carlo Broschi, *detto* Farinelli, to help her.⁶ Despite the success she had encountered at the peak of her career, she retired from the stage in deep financial trouble; she was about fifty-five years old.

¹ See *PA* 5 Nov. 1760.

² See *PA* 10 Feb. 1761 (announcing their benefit performance).

³ Burney, *General History*, i. 860.

⁴ The Paganinis may have travelled from London to Italy via Paris, where on 12 Aug. 1762 a 'Mlle Paganini, agée de 16 ans' (their daughter?) sang at the Concert Spirituel, performing motets by Esprit Blanchard and accompanied by one of the most renowned violin virtuosos in Paris of the time, Pierre Gaviniès. See *Mémorial musical*, 26, 74; Pierre, 143, 282.

⁵ The 'Signor Paganini' mentioned in *LS*, iv. 1387, 1389, and *Biographical Dictionary*, xi. 144, for the winter of 1769, playing the first violin and leading the orchestra of the oratorio performances at the Covent Garden Theatre is a misreading for 'Signor [Gaetano] Pugnani'; see *PA* 10 Feb. 1769.

⁶ Letter of 27 Apr. 1773 from Geltrude de Nobili to Padre Martini, summarized in Schnoebelen, no. 3591.

Domenico De Amicis, his Daughter Anna Lucia, and their Musical Director, Giovanni Battista Zingoni (1762-63)¹

When the Paganinis decided to leave the King's Theatre in the summer of 1762, Domenico Antonio De Amicis and his daughter Anna were waiting to replace them. Domenico, a forty-six year old singer from Fermo (mid-Italy, near the Adriatic coast) knew the ropes of the *buffo* profession.² For about ten years, in the 1740s and early 1750s, he had been portraying amorous fathers and rich simpletons in numerous new intermezzos, *commedie per musica* and *drammi giocosi* of young Neapolitans or Naples-based composers, such as Nicola Logroscino, Giuseppe Sellitto, Gregorio Sciroli, Cocchi, Ciampi, Nicolo Conforto and Giacomo Cordella, promoting their works at the smaller theatres in Naples, Rome and Florence. Hardly any other *buffo* of that period can be credited with as many creations of comic roles as Domenico De Amicis.

In the spring of 1754 this local *buffo* hero broadened his territory, introducing his daughter Anna Lucia, who was then about nine years old, to the Pisa audience in the première of Cordella's *Il cicisbeo impertinente*.³ Anna Lucia was trained initially by her father and her mother Rosalba Baldacci, who was a singer as well.⁴ Her parents later sent her to a school of singing in Vienna opened by the retired soprano Vittoria Tesi-Tramontani, whom Leopold Mozart would remember in 1778 as 'that old singer and very famous actress'.⁵ Anna's later performances greatly benefited from the special attention paid to expressiveness and naturalness during the lessons from Tesi, who as a singer, 'evoked passions by transferring to the soul of the spectator what she was feeling. With her ugly voice she often made us shed tears', as Ange Goudar put it.⁶ According to Goudar (who was a French journalist, adventurer and a friend of Casanova, living in London in the early 1760s),⁷ Anna's ordinary

¹ See also appendix I, table 7, 8 and 36.

² He was born in 1716; see also Kutsch and Riemens, i. 659.

³ A letter reproduced in *LC* 21-3 Apr. 1763, says she was then 18 years old, which implies that she was born around 1745, and not 1733 as is mentioned in secondary sources (*Dizionario Ricordi*, 373; Bouquet, 382; Kathleen Kuzmick Hansell, 'De Amicis, Anna Lucia', *New Grove*, v. 288; Kutsch and Riemens, i. 659); the latter is unlikely as it means that she would not have appeared on the stage with her father until she was 21.

⁴ See also Kutsch and Riemens, i. 659.

⁵ See Mozart, *Letters*, 476. For Anna's Viennese training, see Abert, i. 208; Zechmeister, 194. On Vittoria Tesi's singing school, see also Mozart, *ibid.*; Gerhard Croll, 'Tesi (Tramontini), Vittoria', *New Grove*, xviii. 702-3.

⁶ G[oudar], *De Venise*, 41 ('elle ... émut les passions en faisant passer dans l'ame du spectateur ce qu'elle sentoit elle même. Avec une voix ingrate elle fit souvent verser des larmes').

⁷ Casanova, ix. 226n.

voice was similarly compensated by an admirable feeling for what she sang.¹

The performances of the young *prima buffa* and her father seem to have met with instant success. After Anna's debut in Pisa, they moved to Florence in the autumn of 1754 where they were paid a generous fee to sing at the Teatro del Cocomero.² A year later they premièred the latest creation by Gaetano Latilla (*La finta sposa*) in Bologna. Around the beginning of 1756 Domenico and Anna set off on a tour of Europe in a *buffo* company for which Domenico seems to have recruited mainly his own family: two other De Amicis children, Marianna and Gaetano, were probably trained especially for the tour, as no previous performances by them are known.³ From July of that year until November 1757, the family was in Lyon, undoubtedly taking part in the *opera buffa* performances of which the encyclopaedist J. Le Rond d'Alembert wrote to his friend and colleague François-Marie-Arouet de Voltaire: 'Here we have a detestable comedy with excellent Italian music and mediocre performers'.⁴ Giovanni Battista Zingoni reinforced the troupe in 1757 as the music director and second *buffo*. He was inexperienced, both as composer and singer: only one composition is known which may have been his, namely the intermezzo *La scolara fatta maestra*, performed in 1749 at the Potsdam summer theatre of Frederick the Great, set to music by a 'Giovanni Cingoni'; as a singer he had started his career as late as spring 1756, singing comic roles in Saviglioni.

François Castil-Blaze, in his account of Italian opera in Paris (1856), claims that Anna and her father performed in Paris in 1758; their *buffo* pieces, however, which were not translated in French (unlike those performed five and six years before by the Bambini troupe), were so 'coldly received, that they refused to continue their presentations'.⁵ Jean Benjamin de La Borde, French violinist and writer on music in the service of Louis XV, wrote that Anna De Amicis enjoyed extensive training ('grande étude') in France - though he gave no date - through which she further refined 'son intelligence, son expression, et son jeu'.⁶ In 1759 the family arrived in the Southern Netherlands. They were invited by Jean-Nicolas Servandoni D'Hannetaire, then director of the Grand Théâtre de la

¹ G[oudar], *De Venise*, 43 ('La Diamici avec une voix ordinaire s'est élevée au rang de première chanteuse. Elle a un art admirable, & chante avec autant de goût que de savoir').

² See Rosselli, 241.

³ According to Kutsch and Riemens, i. 659, Marianna was Anna's older sister; Gaetano was born in 1746.

⁴ Cited in Vallas, Leon, 293 ('Nous avons ici une comédie détestable et d'excellente musique italienne médiocrement exécutée'); see also *ibid.*, 294.

⁵ Castil-Blaze, 155 ('Accueillis froidement, ils ne voulurent pas continuer leurs exercices').

⁶ [Borde,] iii. 329.

Monnaie, to present the new wave of Goldoni burlettas to the Brussels nobility in June and July, for which they were abundantly rewarded by the Duke Charles de Lorraine, governor of the Southern Netherlands and opera patron.¹ After a short visit to Antwerp (end of 1759) and Gent (1760), the De Amicis company travelled to The Hague, where in 1760 they hired the theatre in the Casuariestraat, and Amsterdam, where the revival of Latilla's *La finta sposa* at the Schouwburg in the winter of 1761 was undoubtedly their work.² At this Amsterdam theatre Anna seems to have made her debut as a *prima donna*, singing the title role in Metastasio's drama *Zenobia*, set to music by Zingoni. This performance slightly weakens the story that while in London Johann Christian Bach was the first to discover her hidden talents as a *seria* singer, thus launching her international career.

Around the summer of 1761, while in Holland, the De Amicis troupe received a letter from the singer and impresario Antonio Minelli in London who invited them to help launch burlettas in Dublin.³ They crossed the channel and via London (where they signed contracts with Minelli) travelled to Dublin. They made their debut - with a delay⁴ - on 19 December at the Smock-Alley Theatre in a revival of Giuseppe Scolari's *La cascina*. However, in the middle of the Dublin season (January 1762) a dispute over their contract arose between De Amicis and Minelli and the latter was forced to leave the company.⁵ Domenico decided to continue the Smock-Alley season under his own direction, out of 'gratitude for the favour and encouragement' he had received from the Dubliners and 'in preference to offers which he has received from London'.⁶ Although it seems unlikely that Mattei would have changed *primi buffi* in the middle of her season, it should be noted that the Paganinis' popularity at the King's Theatre had been waning since December 1761 (see *infra*). Thus, Mattei, who knew Domenico

¹ On 20 July 1759 they received 892 *gulden* 10 *stuivers*; see *Comptes de la veuve Mathias Nettini*, 1759, art. 12 "Dépenses extraordinaires". See also Liebrecht, 193-4 and Galand, 128. According to Liebrecht, 195, the performances by the Italian comic troupe alongside those of the local opéra-comique productions, led to a Brussels *querelle des bouffons* between the partisans of Italian and French music.

² See libretto *La fausse épouse*, Amsterdam, 1761 (no cast). Zingoni is named as the composer. Undoubtedly music from Latilla's five-year-old *La finta sposa* was used, as Domenico and Anna took part in the première in Bologna. See also Balfourt, 154, 169; Kutsch and Riemens, i. 659. For their stay in Antwerp and Ghent, see Walsh, *Opera in Dublin, 1705-1797*, 92; *Biographical Dictionary*, iv. 245; Claeys, ii. 128-9.

³ See [Minelli, f. 1r]: 'a letter was wrote to London, to Mr. Minelli, to know if he would undertake to engage a company with himself, to perform an Italian opera, or burletta, with dancers, &c., in Dublin; which he did, and immediately wrote to Germany, Holland, and France, for such persons; and Mr. Dominick De Amicis came to said Minelli to London'.

⁴ Because of 'great difficulties as the Theatre was not ready' the first Dublin performance could only take place on 19 Dec. 1761 ([Minelli, f. 1r]).

⁵ See [Minelli], *passim*. From the end of January onwards, the Smock-Alley librettos excluded Minelli from the cast.

⁶ Letter of Domenico De Amicis in *FDJ* 26-30 Jan. 1762.

De Amicis from the *commedia per musica* in which they had both performed in Naples nearly twenty years before, may have promised him contracts for the next King's Theatre season. Undoubtedly she would have been backed by the opera connoisseurs in London who knew about the Dublin success of the De Amicis troupe. Walpole had been receiving letters from George Montagu in Dublin containing enthusiastic references to the 'admirable' father and daughter duo, and impatiently replied at the end of January 1761: 'do the Amicis come hither next year, or go to Guadaloupe, as is said?'¹

After having seen the De Amicis performing on the Dublin stage, the Irish dramatist John O'Keeffe described Anna Lucia as 'one of the most charming actresses' and declared Domenico to be 'the best comedian I had ever seen before, or since'.² Later, however, in retrospect, the Dublin opera critic 'Harmonicus' thought them unworthy of their triumph: the singers, except for Anna De Amicis, 'were of so wretched a kind, that nothing could account for the indulgence of the audience, during the performance, except their inclination to show encouragement ... Troops of these sort of comedians were generally made up of the most wretched performers ... [where] the strength of each entertainment consisted in one woman'.³ According to the author, Zingoni's resulting patchwork was inevitable: 'The best and most capital pieces in Italian music, were obliged to be ... cut and mangled so as to be wrought down to the meanness and poverty of the performers'.⁴ It should be noted that awkward deletions and changes in the Dublin burlettas may have been due to the sudden departure of some of the singers and the poor quality of Zingoni as an arranger of the music, as much as to the alleged deplorable singing. The pivotal character of Nardo in *Il tutore burlato* (Dublin title for *Il filosofo di campagna*) was entirely deleted after the defection of Antonio Minelli. The abrupt cuts pencilled into the libretto of *Li due rivali* entirely banned Gaetano De Amicis's character (Leandro) and Anna Dunlap's part (Ginevra) from the piece, suggesting that both singers left the troupe in Dublin in May

¹ Walpole, x. 4: to Montagu, London, 26 Jan. 1762; see also Walpole, ix. 414-5, x. 20: Montagu to Walpole, Dublin, 24 Dec. 1761 and 2 Mar. 1762.

² O'Keeffe, i. 52.

³ *FDJ* 4-8 Dec. 1764.

⁴ In fact, Zingoni is mentioned as the actual composer of the burlettas. The 1762 Dublin librettos of *La finta sposa* and *La creanza* specified that the music was Zingoni's, except for the songs marked with an asterisk: in the first burletta only five songs are so marked (out of 32) and in the latter only eight (out of 24). However, Minelli's pamphlet of 1762 reveals that Zingoni was paid for *correcting* two operas, one of which was *La finta sposa*, for which he received the fee of £8 8s, the modesty of which does not point to a substantial creative contribution to the music from his part.

1762.¹ Also, the ‘best and most capital pieces’ of *La finta sposa*, for example, can hardly have been altered because of the poverty of the Dublin singers: the principal singers Anna and Domenico De Amicis had taken part in its première in Italy. Robert Hitchcock recalled in 1788 that the De Amicis burlettas ‘drew a great deal of money’ and Montagu’s letters to Walpole (cited above) also reveal that at the time of the performances, the audience was enraptured by the novelty and comicality of the performances and the impressive presentations of one new talented *prima buffa*: vital ingredients for a (temporary) *succès fou*.² In London, they were considered the eligible candidates to replace the Paganinis - in addition, Mattei could save on their travel expenses.

Apart from the Amsterdam performances of *Zenobia*, all the productions of the De Amicis company had been a family matter, with Giovanni Zingoni as their fixed tenor-composer-music director who compiled pasticcios and built up the repertory along the journey. If necessary, local singers were hired to complete the cast. In London only Domenico and Anna De Amicis were offered a contract. Marianna and Gaetano may have gone with their father and sister to London (as they were still with them when they stayed in Mainz in August 1763),³ but they never appeared on the London opera stage. Zingoni was hired as well, but he was no longer relied on as music director, although Burney still names him as *maestro* of the company.⁴ In fact, Mattei had hired J.C. Bach for this job. Only once during his London season would Zingoni display his skills as a composer: on 25 April 1763 Anna De Amicis sang his aria ‘Madre non mi conosci’ during the benefit for the ‘support of the decayed musicians and their families’.⁵

Anna’s appearance on the King’s Theatre stage impressed many. Burney praised her abundantly. ‘Her figure and gestures’, he wrote, ‘were in the highest degree elegant and graceful; her countenance, though not perfectly beautiful, was extremely high-bred and interesting; and her voice and manner of singing, exquisitely polished and sweet’.⁶ However, her performances were soon jeopardised by burlettas further falling out of fashion. At the end of the season burlettas were banned

¹ The opera was premièred at Smock-Alley on 1 May 1762; see appendix I, table 7 and 8. Dunlap was hired in Dublin to sing the *parte serie* in the burlettas.

² Hitchcock, i. 91-2.

³ Mozart, *Briefe und Aufzeichnungen*, i. 85.

⁴ *General History*, i. 864.

⁵ See McVeigh, *Concert Life*, 247.

⁶ *General History*, i. 864.

from the King's Theatre for three years. Nevertheless, Anna's London performances gave the decisive impetus to her career as one of the most acclaimed female singers of the second half of the eighteenth century: J.C. Bach wrote for her the first role of his two London *opere serie*, *Orione* and *Zanaida*.

Though at the end of the 1762-63 season Anna had sufficiently proven her talents at the King's Theatre as the *prima donna* of J.C. Bach's operas, the new manager Felice Giardini, planning to present a *seria* programme during the 1763-64 season, decided to dismiss her. After all, he may have been sceptical towards a *prima donna* picked from a failed burletta troupe. As early as 9 June 1763, two days before the end of the season, he announced in the press that Signora Gabrielli would be the new first female singer of the King's Theatre.¹ The celebrated soprano Catterina Gabrielli, however, never came to London that season; in November and December 1763 she had an engagement in Naples.² Giardini may have regretted Anna's dismissal. The slightly triumphant tone of his remark, when writing to his agent Leone on 22 August 1763, that 'the De Amicis are in Holland in despair not knowing where to go ...' betrays his need to disguise his *faux pas*.³

Anna De Amicis left England in the summer of 1763 together with her father (and sister and brother?) and Giovanni Zingoni.⁴ At the end of July the family was in Mainz where they met the Mozarts, who were on their way to Frankfurt and gave two concerts in the city.⁵ From Germany they are said to have gone to Holland, where difficulties in obtaining an engagement seem to have resulted in Domenico's decision to dissolve the troupe.

Domenico returned to Italy and became a postmaster in the district of Bari and Lecce.⁶ Giovanni Zingoni remained in Holland where by 1764 he obtained an engagement at the Dutch court in The Hague as *maestro di cappella*.⁷ A few of his compositions (opera arias) appeared in collections

¹ See LC 7-9 June 1763: 'We hear that the company engaged for the Italian operas next season are as follow: composers, Signor Bach and Signor Picini; the first man singer, Signor Manzicoli [*sic*]; first woman singer, Singora Gabrielli, the tenor, Signor Rossa; second man singer, Signor Veroli; second woman singer, Signora Monaca Bonani; the last part, Signor Giustinelli'. In fact only Giuseppe Giustinelli would perform during Giardini's season.

² See Sartori, nos. 16981 and 13925.

³ Letter cited in *PMHa*, 28-9, no. xxvi.

⁴ Domenico De Amicis had already finished his London performances by 9 May, when the last comic performance took place, namely a benefit performance of *Il tutore e la pupilla*.

⁵ See Mozart, *Briefe und Aufzeichnungen*, i. 85; and *Letters*, 27: Leopold's letter from Mainz of 3 Aug. 1763.

⁶ Kutsch and Riemens, i. 659.

⁷ See Jackman, 'Zingoni [Singtoni, Zingone], Giovanni Battista', *New Grove*, xx. 695.

in Liège (1766) and London (1770).¹ Domenico De Amicis and Giovanni Zingoni largely owed their success as singers to the talents of Anna De Amicis; Burney states that 'she covered the multitude of their sins'.² Her success as a serious singer meant the end of their singing careers. Giovanni Zingoni tried out the serious genre once in London but must have been ill-qualified; his tenor roles in Bach's *Orione* and *Zanaida* had been the smallest parts (see *infra*). The high number of arias which he assigned himself in the Dublin burlettas was mostly reduced in the London revivals of the same pieces; Bach and Bottarelli apparently assessed his capabilities more realistically.³

In the winter of 1764, Anna started a solo career as a *seria* singer, never returning to the comic genre. For the next fifteen years, she was the *prima donna* in the most renowned opera houses of Italy and Austria. Composers and librettists loved to write arias for her; she sang in more than twenty premières. Young composers seem to have benefited from creations in which she took part. She performed in *Didone abbandonata* (Naples, 1776), the first *opera seria* by the Dresden composer Joseph Schuster, which established his popularity with the Italian audience; Bernardo Ottani's serious opera *Fatima*, in which she created the title role in Turin, 1779, resulted in an appointment of the composer as *maestro di cappella* of the cathedral there.⁴ According to Nicolò Jommelli, she (together with the Italian soprano castrato Giuseppe Millico) helped to save the new operas of the 'ignorant' Carlo Monza:

In spite of everything, the aforesaid opera [*Adriano in Siria*, Naples, 1769] generally pleases, particularly the novelty of De Amicis, prima donna ... and of the primo uomo, named Millico ... All in all, the novelty of these two personalities ... have sustained the still ignorant Master Monza ... who, although he may have written the music that any boy of these conservatories can do, and maybe better, even for the gall that he had to put under his own name some old arias given him by the said prima donna and primo uomo from their usual Lenten repertory, ... has benefitted from the affair and even takes upon himself that part of the applause of the said De Amicis and Millico.⁵

¹ See J.F. Desoer, *Extrait des airs françois des opéras nouveaux qui ont été représentés, appropriés pour le chant ou flûte, avec la basse continue*, Liège, 1766, and J. Johnston's *Select collection of vocal music, serious and comic*, London, 1770 (Zingoni's song is entitled: *Lovely Charmer dearest Creature, kind Invader of my Heart*), both cited in *RISM*, B/ii. 106, 170.

² *General History*, i. 864.

³ Compare his number of arias in the Dublin and London production of *Il tutore e la pupilla* and *La finta sposa* (appendix II, tables 7 and 10). Also, his role in *La calamità de' cuori* was reduced from second man in Turin, 1756, to last man in London, 1763; see Sartori, no. 4501 and the London libretto of *La calamità de' cuori*, 1763.

⁴ See Dieter Härtwig, 'Schuster, Joseph', *New Grove*, xvi. 876; James L. Jackman, 'Ottani, Bernardo', *New Grove*, xiv. 23.

⁵ Letter from Jommelli to librettist Martinelli, 14 Nov. 1769, cited in McClymonds, 73.

She ensured success for Jommelli's difficult new operas, *Armida* (May 1770) and *Ifigenia* (May 1771), in Naples.¹ The fourteen-year-old Mozart who was in the city with his father during the *Armida* performances declared that he thought Jommelli's opera too serious and old-fashioned, but that 'De Amicis sings amazingly well',² and, as is well known, composed for her the first part of Giunia in his new opera *Lucio Silla* (premiered in Milan, 26 December 1772). According to Folchino Schizzi, an early nineteenth-century Mozart biographer, Anna was quite surprised when she learnt that the young composer, whom she remembered as the seven-year-old boy she had met in Mainz, was to compose the opera 'in which she was to show her rare talent for singing; she considered him too young and incapable of accommodating her voice. So she took Mozart gently by the hand and asked him to tell her what his ideas were concerning the arias and scenes in which she was to sing, adding that she would take care of the composition herself'.³ Mozart took special pains in creating opportunities to display her powers in his opera; he introduced into some of her arias 'passages which are unusual, absolutely unique and extremely difficult, which she sings remarkably well'.⁴ She learnt the part in less than three weeks, having arrived in Milan from Venice as late as 4 December 1772 ('by mail coach with six horses [which] took a week, as the roads were so flooded and muddy').⁵ In fact, Mozart still had to write most of her music after her arrival, since obviously her opinion was awaited: 'As the prima donna only arrived yesterday and as it is not yet known who the tenor will be, you realize that the major and most important portion of the opera has not yet been composed; but now great strides will be made', Leopold explained to his wife three weeks before the première.⁶ Shortly before the first performance, Leopold wrote: 'De Amicis is our best friend. She sings and acts like an angel and is extremely pleased because Wolfgang has served her extraordinarily well'.⁷ The opera was a great success.¹

Not only young composers but also the most established artists in the *opera seria* world

¹ See McClymonds, 346.

² Mozart, *Letters*, 143: to his sister, 5 June 1770.

³ Folchino Schizzi, *Elogio Storico di Wolfgango Amadeo Mozart*, Cremona, 1817, translated in Eisen, 23-4.

⁴ Mozart, *Letters*, 220: Leopold Mozart to his wife, Milan, 12 Dec. 1772. Already in 1770 Mozart had expressed his wish to write for Anna De Amicis, preferring her above the celebrated Catterina Gabrielli; see Mozart's letter to his sister, Rome, 21 Apr. 1770 (*ibid.*, 130-1).

⁵ Mozart, *Letters*, 218: Leopold Mozart to his wife, Milan, 5 Dec. 1772.

⁶ *Ibid.*

⁷ Mozart, *Letters*, 222: Leopold Mozart to his wife, Milan, 26 Dec. 1772.

conceived roles for her. In 1765 Pietro Metastasio and Johann Adolf Hasse wrote for her the character of Ersilia in their new opera *Romolo ed Ersilia* (premièred in Innsbruck, 6 August 1765). 'Do exaggerate as much as you fancy your fear for not knowing how to play properly the role of Ersilia, you will never convince me', Metastasio reassured her three weeks before the premièred, referring to her exceptional capacity to empathize with her character, 'When someone possesses the dose of talent you do, it is impossible not to feel it go to the bone'.² Later, Metastasio continued to call her his 'amabilissima Ersilia'.³

Shortly after her Innsbruck performances, she seems to have considered retiring from the stage. Metastasio emphasized how her alleged 'need of peace' would mean a loss for the Italian theatre and was convinced that the 'frequenti dolori di capo' she complained about could be cured by a capable doctor.⁴ She was possibly involved in theatrical disputes, as is suggested by a letter from Leopold Mozart to his son.⁵ Her temperamental character and her notorious 'naturale impazienze', as Metastasio called it, with other singers' deficiencies may have played a part.⁶ It is said that Francesco Buonsollazzi, a Florentine physician attached to the Neapolitan court as a secretary, whom Anna married in 1768, encouraged her to re-enter the operatic stage.⁷

Starting in the early 1770s, Anna De Amicis enjoyed many years of great demand as a guest singer in the royal celebration performances at the prestigious San Carlo in Naples. When in the winter of 1774 she was invited to travel to Turin to sing the lead roles at the Regio Theatre, she turned down the invitation, preferring to stay in Naples because she was pregnant.⁸ In the second half of the 1770s she did go to Turin regularly and met with extraordinary applause in the operas at the Regio Theatre,

¹ See *ibid.*, 223: Leopold Mozart to his wife, Milan, 3 Jan. 1773.

² Metastasio, iii. 397: letter to De Amicis, Vienna, 15 July 1765 ('Esagerate pure quanto vi piace i vostri timori di non saper sostenere degnamente il personaggio d'Ersilia non farete mai ch'io vi creda ... Quando si possiede quella dose d'abilità che voi possedete, è impossibile di non sentirsela passeggiar per le vene').

³ Metastasio, iii. 440, 488.

⁴ Metastasio, iii. 466: letter to De Amicis, Vienna, 19 May 1766. See also his letter of 11 Aug. 1766 (*ibid.*, 487).

⁵ Mozart, *Letters*, 535: Leopold Mozart to his son, Salzburg, 6 May 1778: 'You must not let yourself be discouraged or unnerved by those who envy you ... Remember Italy and your first opera, and your third opera too, and d'Ettore and so forth; likewise the intrigues of De Amicis and all the rest'.

⁶ Metastasio, iii. 440: letter to De Amicis, Vienna, 30 Jan. 1766.

⁷ See *Dizionario Ricordi*, 373; Hansell, 'De Amicis, Anna Lucia', *New Grove*, v. 288.

⁸ Turin theatre archives, A.S.C., Ordinati, vol. 8, C274, cited in Bouquet, 366.

where she was offered royal fees in return for exclusivity rights.¹ A list of comparative salaries paid in leading eighteenth-century theatres, as given in John Rosselli's book on singers of Italian opera, shows that together with Felice Salimbeni, Catterina Gabrielli and Luigi Marchesi, she was one of the best-paid singers in Italy between 1730 and 1788.² In May 1778 Padre Martini saw her performing at the Pubblico Theatre in Bologna in the title role of the Italian première of Gluck's *Alceste*. He was impressed by her 'bravura and expression', which matched well Gluck's new expressive style.³

Anna appears to have retired from the public opera stage at the end of the 1770s, when she was in her mid-thirties. By then she had at least two children.⁴ A letter from her husband to the Turin management reveals that she was still in demand as a *prima donna* at the Turin opera house in 1783. Buonsollazzi wrote that since he could not obtain permission to leave his post in Naples, his wife did not wish to accept the engagement for the ensuing Carnival season (1783-84), as she had not the 'coraggio' to undertake the journey on her own.⁵ She continued to sing in private Neapolitan productions at least until 1789.⁶ She died in Naples in 1816.¹

Clearly, Anna De Amicis' career differs significantly from that of the average *prima buffa*. It is quite unlikely she would ever have acquired the same fame, status and comfortable financial situation if she had remained a comic singer. Her remarkable vocal capacities allowed her to choose a *seria* career (capacities that Maria Paganini may have lacked). However, it may be assumed that her 'comic past' provided her with the necessary surplus to elevate her above the average *prima donna*; unlike most other *seria* singers she was praised for her acting skills as much as for her vocal excellence. Metastasio was impressed by her acting: 'among the dramatic heroines ... there was

¹ See the letter from Quirini Gasparini, who had engaged Anna De Amicis for the Turin Regio Theatre, to Padre Martini, dated 1 Jan. 1777, where he describes in detail the extraordinary success of Ottani's *Calipso*; letter summarized in Schnoebelen, nos. 2223, 2226. During the season of 1776-77 she received a salary of 1050 *zecchini*. In comparison, the first soprano Giuseppe Aprile received 700 *zecchini*, the tenor Antonio Pulini 150 *zecchini*. For the season 1778-79 she was still offered the same salary while the *primo uomo*, Domenico Bedini, received only 375 *zecchini*. Fees cited in Bouquet, 375, 382. For the exclusivity rights, see her contract of 1776, described in *ibid.*, 376.

² See Rosselli, 131-2.

³ See the letter of Padre Martini to (Giovanni Battista?) Mancini, (n.p., n.d.) 1778, cited in Schnoebelen, no. 2925.

⁴ She had a daughter Giuseppina, to whom Leopold Mozart referred in his letter to his wife of 16 Jan. 1773; see Mozart, *Letters*, 225. We know she was pregnant again in 1774 (see *supra*).

⁵ Turin theatre archives, A.S.C. Ordinati, vol. 10, C122, 26 Apr. 1783, cited in Bouquet, 411.

⁶ According to Gerber (cited in B.M. Antolini, 'De Amicis, Anna Lucia', *Dizionario Biografico*, xxxiii. 231), she sang for the Duchess of Weimar during the latter's visit to Naples in 1789.

absolutely no one but the Signora De Amicis suited to portray the character ... with the fire, the boldness, the frankness and the expression necessary'.² Undoubtedly she had developed and polished this talent while singing in burlettas, where naturalness and expressiveness were more important than (and often compensated for a lack of) purely vocal interest.³ An incident at the première of Mozart's *Lucio Silla* illustrates how Anna entered into her role during a performance:

At one point in the prima donna's first aria, where she was expecting an angry gesture from him [the tenor Bassano Morgnoni, who sang the role of Lucio], he did it in so exaggerated a manner that it looked as if he was about to strike her on the nose with his fist. The audience began to laugh, and De Amicis, caught up in her performance and not understanding why they were laughing, was put off and did not sing well for the remainder of the evening.⁴

The visual and expressive attraction of her acting, combined with the quality of her singing, placed her among the best opera singers of the time. As Burney summarized: 'She had not a motion that did not charm the eye, or a tone but what delighted the ear'.⁵ No wonder Giardini regretted his decision to dismiss her from the King's Theatre in 1763. Six years later, the London opera house tried in vain to re-engage Anna, together with the famous castrato, Gaetano Guadagni. This is evident from Mrs Harris' letter of 21 April 1769 to her son in Madrid: 'The opera next winter is to be managed by Mr. G[eorge] Pitt and Mr. Hobart: they talk of having the *the* [sic] Guadagni and the Amicci, but I have lived long enough to know that spring talk and winter performance are not always the same'.⁶ By November 1769 Anna was engaged at the illustrious San Carlo Theatre in Naples, and she never returned to London.

2. The Parti serie

For the lower characters in her productions, Mattei wanted singers who were flexible enough to switch between genres. The two obligatory 'serious' singers in the burlettas (the *parti serie*) could easily double the second roles of the Saturday *opere serie*, while *secondo buffo* characters also had to be able

¹ Kutsch and Riemens, i. 659; Bouquet, 382; Hansell, 'De Amicis, Anna Lucia', *New Grove*, v. 288.

² Metastasio, cited in Hansell, 'De Amicis, Anna Lucia', *New Grove*, v. 288.

³ For the importance of acting in comic operas, see *infra*.

⁴ Mozart, *Letters*, 223: Leopold Mozart to his wife, Milan, 2 Jan. 1773.

⁵ *General History*, i. 864.

⁶ [Malmesbury], i. 180. Gaetano Guadagni did sing at the King's Theatre during the 1769-70 season.

to sing third *seria* roles. Only for the small and exclusively comic part of *terzo buffo* did Mattei engage a separate singer.

Parti serie gave burlettas a certain 'serious' cachet. Amidst cunning chambermaids, amorous old men and charlatans, serious characters made a dignified appearance on the stage. Mostly of noble descent, they knew true love (distancing themselves from the often hasty marriages of convenience in which the other characters were involved), fought for their honour, were occasionally deeply tormented by jealousy, and sang accordingly, that is, in arias with a *seria* idiom: full of melismas and in the da capo-form.¹ As a rule, the male serious part was a soprano. In short, *parti serie* appeared to have walked in from an *opera seria*.

For these serious roles Mattei needed female sopranos and castrati with a good voice and technique (*parti serie* contained about three solo arias with a considerable number of virtuosic passages) but without strong *prima donna* / *primo uomo* ambitions - for one thing, they had to be happy with a modest fee. Evidently, they were mainly recruited from *seria* circles. However, at least one singer came from a quite unexpected operatic environment: before arriving in London Giuseppe Giustinelli had mainly portrayed soubrettes in Roman *farsette*.

Although the career of a *parte seria* singer is not representative of a *buffo* career in the second half of the eighteenth century, these serious parts did form a constructive and often much-appreciated element of comic opera. The importance of the presence of *parti serie* for the King's Theatre audience became all the more obvious when, towards the end of the decade, burlettas which were introduced with no serious parts in them, were hissed from the stage after one or two performances. Comic intermezzos imported to London were almost consistently provided with two new serious parts.

Pietro Sorbelloni [Cerbellone, Serbelloni, Servelloni] (1760-61)²

The first 'serious man' to appear in the King's Theatre burlettas at the beginning of the 1760s was an old acquaintance of Mattei's. The manager had met Pietro Sorbelloni, a Milanese contralto, in the autumn of 1753 when both were singing serious operas at the Solerio Theatre in Alessandria, she as

¹ See, for example, the manuscript score of *Lo speziale* (Venice, 1755): the arias in da capo-form are reserved exclusively for the *parti serie* of Lucindo (soprano) and Albina (soprano).

² See appendix I, table 29.

the *prima donna* and he in minor roles with hardly more than a year's stage experience under his belt. After the Alessandria season, Pietro departed for Lisbon, where an appointment awaited him at the court of the Portuguese King José I. Italian opera had been introduced at the Lisbon court only in 1752, and in 1754 the King's exclusively male opera troupe was reinforced by recently engaged 'virtuosi della Cappella Reale', including Pietro Sorbelloni.¹

He made his first appearance before the Portuguese King on 31 March 1754 in the première of *L'Ipèrmestra*, the latest opera of José's *maestro di cappella* Perez, and probably continued to perform in the court operas for the next year and a half. In November 1755, Sorbelloni arrived at the British Embassy in Madrid, 'tumbling in naked', together with many other singers who had fled from Lisbon in terror after having witnessed the earthquake of 1 November 1755, one of the biggest ever recorded, totally disrupting the city's life.² Sorbelloni may have remained in the Spanish capital, serving the Spanish King Ferdinand VI and his wife, who were passionate music-lovers, and taking part in the lavish royal entertainments directed by the renowned castrato Farinelli, probably until Charles III assumed the Spanish throne in 1759 and made known his dislike of opera by putting a stop to the operatic events and sending Farinelli back to Italy.³ In the autumn of that same year Sorbelloni turned up again in Italy, performing serious parts in Goldoni burlettas at the Regio-Ducale Theatre in Milan. Around this time he must have been approached by a London agent. His Italian experience with serious roles in comic operas and his prestigious Lisbon post as a court singer undoubtedly prompted Mattei to approve of his engagement. He arrived in England, probably on 18 September 1760, 'in the packet from Flushing', together with the other new Italian singers engaged for the winter at the London opera house.⁴

Burney describes him in his London performances as 'a young singer of limited abilities, with

¹ See Brito, 24-6.

² On 20 Nov. 1755 the British ambassador in Madrid reported to his colleague in Lisbon: 'Your musitians [*sic*] come tumbling in naked upon us everyday' (Keene, 437). Sorbelloni was one of them, as his name appears on the list of people who received remuneration from the Madrid court in 1756 (see Cotarelo y Mori, 170, 176, 180n3). Pietro is entered in the list as 'Servelloni', the 'v' in Spanish pronounced as 'b' probably being the cause of the spelling error. For the Lisbon earthquake and its consequence on Lisbon operatic life, see also Brito, 29-30. Another survivor of the catastrophe was the famous tenor Anton Raaff, who is said to have built himself a chapel in his native place of Holzen near Bonn, in gratitude for having escaped the earthquake (see Abert, i. 464).

³ See C.H. Russell, 'Spain in the Enlightenment', in *Classical Era*, 352-4. See also GZ 24 Apr. 1770: 'Since [Charles III] came to this throne, he never would suffer any Italian Opera to be performed either at Madrid or Aranjuez, as was practised in the former reign. The days of Queen Barbara are over, when millions were squandered upon Italian musicians'.

⁴ See LC 20 Sep. 1760, cited above.

an exquisitely toned voice, an agreeable second singer'.¹ In the popular burletta *Il filosofo di campagna* he performed his part 'very much to the satisfaction of the public. The simple and elegant air: *La bella che adorò* ... from the mere tone of his voice, was always applauded'.² However, this promising singer left London after only eight months, having sung in three burlettas and three serious operas. It is not known whether in the summer of 1761 he was dismissed by Mattei or wanted to quit the King's Theatre - he may have been planning a career-move at that point.

Back in his native town Milan he sang the main role in Jommelli's sacred musical drama *Il sacrificio d'Isacco*, performed at the church of S Maria presso S Satiro. After one further season on the stage (Carnival 1762), as second singer in the *drammi per musica* in the Regio-Ducale Theatre and taking part in the creation of Giosepe Ponzio's *Arianna e Teseo*, he left the theatre world. When Burney toured Italy in 1770, he met Sorbelloni in Milan and noted in his diary: 'Serbelloni - a contr'alto castrato - who was in England some years ago, has had a dispensation to become a *prete* and now only sings in the church'.³

Angiola [Angela] Calori [Calore] (1760-61)⁴

In the summer of 1760 Mattei renewed the contract of a singer from her own *seria* company of the previous season to sing the female *parti serie*: Angiola Calori, a twenty-eight-year-old soprano from Milan, who had been attached to the King's Theatre since Mattei had started managing it.⁵ The notorious lover Giacomo Casanova claimed that Calori had been his 'first great passion'. He had met her in 1743-44 in Rimini, where she masqueraded, he said, as the young castrato Belloni.⁶ Casanova asserted that he 'would certainly have married [Calori], if Signor de Gages had not had me put under arrest'; he claimed to be the father of her son.⁷ Under her own name Calori is first recorded on the opera stage in second roles at the small Delfino Theatre of Treviso in the autumn of 1755, and she continued to sing second woman parts in serious operas in Northern Italy until she became the *prima*

¹ *General History*, i. 860.

² *Ibid.*

³ *Music, Men, and Manners*, 57: Milan, 23 July 1770.

⁴ See appendix I, table 3.

⁵ For date and place of birth see Winton Dean, 'Calori, Angiola', *Opera Grove*, i. 692.

⁶ Casanova, vii. 148, 314. No performance by this Belloni dating from the 1740s is listed in Sartori's libretto catalogue.

⁷ *Ibid.*, 145, 154, 314.

donna of the public theatre in Reggio and created the first role in Tommaso Traetta's new drama *La Nitetti* on 29 April 1757. Only half a year later she was singing at the King's Theatre in London, having left her husband Signor Constantini in Italy and having come to London 'only with her talent'.¹

Winton Dean states that Cocchi, Mattei's house composer at the King's Theatre, was responsible for Calori's engagement.² In the spring of 1756 Calori did sing in Cocchi's *Emira* (in the second role of Orontea) at the Venetian San Salvatore Theatre. As the composer himself was then living in Venice, being the choir director of the Ospedale degl'Incurabili, he must have met Calori when his new opera was in production. When he was offered a London contract in the summer of 1757, he may have recommended Calori for the smaller roles in the King's Theatre operas. On the other hand, the new *primo uomo* of the King's Theatre season of 1757-58, Pasquale Potenza, may have suggested engaging her. The two singers had first met in Padua at the Nuovo Theatre in June 1756 and probably travelled together (joined by Cocchi?) to London where they made their debut at the King's Theatre on 8 November 1757 in Cocchi's adaptation of *Demetrio Re di Siria*. A possible attachment between the two singers is further suggested by the fact that, during their second London season, Potenza wrote an aria for Calori to be inserted in the pasticcio *Attalo* and 'in which the composer and performer were well matched', as Burney remarks.³

Calori sang at the King's Theatre for four seasons (1757-61), initially in second male roles, and soon thereafter as a *seconda donna* in a repertory that until the summer of 1760 consisted exclusively of *dramme serie*, mostly set to music by Cocchi. She became quite an established singer in London, being asked to be part of the King's Theatre delegation to travel to Oxford in the summer of 1759, at the invitation of the Duke of Westmorland, the new chancellor of the university, to perform two cantatas on the occasion of his inauguration on 2 July. She supported many benefits outside the King's Theatre, particularly in 1759-60 when the singers Gaetano Quilici and Laura Rosa, and the dancers Signora Provenzale and Polly Capitani, had to seek refuge at other venues for some extra income. Calori herself was allowed to present a benefit at the opera house on 15 May 1760, on the occasion of which Felice Giardini wrote four new songs for her. After the failed season of 1759-60,

¹ Casanova, ix. 306 ('Toen zij bij mij wegging, bezat zij alleen haar talent').

² Dean, 'Calori, Angiola', *Opera Grove*, i. 692. Unfortunately, the author does not document his statement.

³ *General History*, i. 857.

Calori decided to stay in London, probably because Mattei had promised her a contract.¹ A *seconda donna* with a good voice of 'uncommonly great extent and praised for her high musicality and gift for swift execution', Calori seemed the right choice to occupy the position of the serious woman in the comic operas to come.²

Although the 1760-61 season proved a success, Calori eventually may not have fulfilled expectations: Mattei did not renew her King's Theatre contract in the summer of 1761. Burney found her 'lacking spirit'.³ The singer tarried in the English capital at least until the end of April 1762, when she sang in Quilici's benefit concert in the Great Room in Dean Street, Soho. She may have waited until the summer of 1762, but any hopes she may have had of an appointment either at King's or one of the London playhouses were disappointed and she departed for good.

However, her London years seem to have increased her reputation. Back in Italy she was hired immediately at the opera house in Verona, where she took the leading role in a classic Zeno drama, *Merope*, during the Carnival season of 1763. Casanova met her again quite unexpectedly at the Pergola Theatre in Florence, where he had taken 'a seat in a box near the orchestra more to see the actresses than to hear the music, which has never transported me'.⁴ If we are to believe the memoirist, she had become a rich woman, possessing 'fifty thousand ducati del regno at Naples, and the same amount in diamonds' and was 'beautiful as a star'.⁵ She was said to have gathered her fortune in London, not only by her vocal talents, but also because she 'had had several lovers who gave her a lot'; apparently one of them had been the violinist Felice Giardini, whom we know had written music for her.⁶ The English historian Edward Gibbon, who stayed in Reggio in the summer of 1764 during his journey from Geneva to Rome, saw her interpreting the first role of Fulvia in a revival of Pescetti's *L'Ezio*, and remembered that, though he did not know much about music, 'Le spectacle étoit assez

¹ She lodged 'at Mr. Smith's, at the Sign of the Boot, in Prince's-Street, Leicester-Fields'; see *PA* 15 May 1760.

² See Kutsch and Riemens, x. 429.

³ *Musical Tours*, ii. 140.

⁴ Casanova, viii. 145. He relates how he immediately recognized the *prima donna*, who afterwards confessed how 'she thought her surprise would send her falling into the orchestra, and how she did not know how she managed to finish her aria' after she had noticed him in the audience (*ibid.*, 146). According to Casanova, who as a memoirist proves not always reliable concerning chronological details, they met again seventeen years after he had left her in Rimini in 1744; however, in 1761 Calori was still in London. The encounter in Florence must have taken place shortly before or after Calori's season in Verona, Carnival 1763. By July of that year Casanova was in London (Casanova, ix. 194).

⁵ Casanova, vii. 148, 151.

⁶ Casanova, ix. 308.

beau'.¹ The next year Calori was signed up to create the *prima donna* roles in Ferdinando Bertoni's and Traetta's new operas in Venice.

Notwithstanding her relative success in Italy, Calori preferred a long-standing engagement as *prima donna* at remote Prague (which in the pre-Mozartean days could not yet boast a proper opera house), entering in 1766 the company of the Italian impresario and merchant Giuseppe Bustelli, who was leasing the Kotce Theatre in the Czech capital to produce imported Italian opera.² In the early 1770s Calori moved to Dresden where Bustelli had another opera company and where she sang (presumably serious parts) in comic productions. During his musical tour through Germany, Burney attended one of Bustelli's productions (Antonio Salieri's *L'amor innocente*) performed at the court theatre of the Elector of Saxony on 18 September 1772 and was not particularly impressed:

The best singer in this placid pastoral, was Signora Calori, who, twelve or fourteen years ago, when in England, wanted only spirit to make her an excellent performer; for then her voice, shake, and execution, were good; her person elegant, and features regular; but now, some of these particulars being rather impaired by time, her performance passed as unnoticed as that of the rest, which was insipid to a very tiresome degree. I must, however, mention, that in the second act of this opera, Signora Calori sang a long *bravura* song, accompanied on the violin, *obligato*, by M. Hunt, the principal violinist of this place, in which both these performers executed many great difficulties with little effect.³

Apparently, by the time she was forty her 'voice' and 'features' had excluded her from *prima donna* roles in *seria* productions, though it should be noted that Bustelli's growing predilection for *opere buffe* probably influenced her repertoire as well. It is clear from Burney's comment, however, that she still sought opportunities to display her vocal talents in occasional *bravura* arias. Probably after the Dresden productions of Carnival 1774 she returned to Italy, where she is said to have retired from the stage in 1783, when she was fifty-one.⁴ If this is true, then her *fin de carrière* was notable for its scarcity of engagements. She died around 1790.⁵

¹ Gibbon, 104.

² See also Christopher Hogwood and Jan Smaczny, 'The Bohemian Lands', in *Classical Era*, 198-201; Teuber, i. 277-9; Tomislav Volek, 'Bustelli, Giuseppe', *New Grove*, iii. 516. Dean's statement in his article on Calori in *Opera Grove*, that Calori returned to London in 1765-66, is based on a wrongly dated libretto of *La clemenza di Tito* in *LS*, iv. 1141.

³ *Musical Tours*, ii. 140.

⁴ See Kutsch and Riemens, i. 429, and Dean 'Calori, Angiola', *Opera Grove*, i. 692.

⁵ See Kutsch and Riemens, *ibid.*, and Dean, *ibid.*

Rosa Curioni (1761-62)¹

On 19 September 1761 a gala was organized at the King's Theatre before the official opening of the season, to celebrate the nuptials and coronation of the new King George III. Three new singers were introduced to perform in the serenatas mounted for the occasion, including the two new 'serious' performers for the burlettas, Rosa Curioni and Angiola Sartori, fresh from Italy.² Curioni was engaged to fill the place left by Sorbelloni in the summer of 1761. The London manager undoubtedly remembered the Milanese soprano from performances in Milan in 1751, when both participated in the première of Perez's *Zenobia*, and the Reggio performances in 1752. In the early years of her career Curioni created small roles in other new operas as well: Latilla's *Antigona* in Modena (1753), and Adolfati's *La clemenza di Tito* in Vienna (1753). Metastasio, who helped to prepare Adolfati's setting of *La clemenza di Tito* (using the text he had written originally in 1734), did not expect much of this Viennese production, which, 'because of the utter limitation of time, will be miserably executed', by a company assembled in eight days and 'composed of people either unknown or worse'.³

However, in the autumn of 1754, Curioni possessed sufficient credentials to be engaged by Francesco Vanneschi and Regina Mingotti for the small male roles in the King's Theatre *seria* productions. She specialized in such roles outside the London opera house as well, portraying male characters in John Smith's full-length, all-sung Shakespearean operas *The Fairies* and *The Tempest* at the Drury Lane Theatre; and particularly in Handel's oratorios at the Covent Garden Theatre, conducted by the composer (with the assistance of John Smith, who may have managed Curioni's transfer to Covent Garden) during Lent 1756.⁴

By 1757 Curioni was back on the Italian stage, dressed no longer in male clothes, but prepared for the *prima donna* roles she was to sing in the smaller opera houses of Northern Italy for the next three years. In 1757 and 1758 she took part in the première of Traetta's new *opere serie* in Venice and Mantua, and in 1759 at the Omodeo Theatre in Pavia she sang one of the principal parts in

¹ See appendix I, table 6.

² See the libretto of one of the serenatas premièred on this occasion, *Le promesse del cielo* (cf. *infra*).

³ Metastasio, iii. 861: letter to Carlo Broschi (Farinelli), Vienna, 11 Sep. 1753 ('Per l'estrema angustia del tempo sarà miseramente eseguita ... [per una compagnia] composta di gente o incognita o peggio'). He lists the singers: 'La [Maria] Cesarini, La [Chiara] Marini, la [sic; Giuseppe] Ghiringhella, la [Rosa] Curioni, Mariannino [Marianna Nicolini?], e [Gaetano] Ottani pittore, sono gli eroi di questa festa'.

⁴ See also Roger Fiske, 'Smith, John Christopher', *New Grove*, xvii. 415; Winton Dean and Anthony Hicks, 'Handel, George Frideric', *New Grove*, viii. 100, 117-8.

what seems to be the only Italian revival of Lampugnani's *Siroe*, the première of which she had taken part in at the King's Theatre in 1755. A possible influence on the Pavian repertory is also apparent from the fact that Traetta's *Didone* was revived as well, which she had helped to create in Venice.

In 1760 Curioni travelled to Prague and Mannheim, where she premièred Jommelli's and Colla's *Cajo Fabrizio* at the flourishing Palatine Court Theatre, on the name day of the Elector Carl Theodor. The London libretto of *Alessandro*, produced the following year, named her a 'Musician to H.S.H. the Duke Clemens of Bavaria', which suggests that her German tour in 1760 included a stay at the court of Munich. Clemens, cousin to the Bavarian Elector, was a zealous patron of music and maintained his own ensemble of singers and instrumentalists at his court in Munich.¹ However, Curioni decided to leave the city probably when Mattei offered her a London engagement. Her English contract seems to have stipulated that she sing second male roles again, including the male *parte serie* in the burlettas. Mattei may have been alerted (by London opera patrons?) to Rosa's specialism in male roles during her first King's Theatre's season and Handel's oratorios in the mid-fifties. It is hard to imagine Mattei being obliged to engage a woman out of a lack of male castrati. Rather, Curioni's own reputation in London, and the fact that Mattei had worked with her before, must have prompted the manager to sign her up.

Curioni portrayed no fewer than seven male characters (including kings, counts, and Greek heroes) during one King's Theatre season and then left again. No records of other engagements survive for the next eight years. Only fragments of Curioni's post-London career are known: her performance of a male role in Antonio Puppi's *Ciro riconosciuto* in 1771 is recorded, though at an unidentified place and in a relatively unknown company; and in 1783 she formed part of a German company performing *Singspiele* ('Operette in Musica Tedesche') at the German National Theatre of Mannheim, a city that, since the departure of the court of the Elector Carl Theodor to Munich in 1778, had lost its musical charisma.²

¹ See Horst Leuchtman and Robert Münster, 'Munich', *New Grove*, xii. 783.

² See Eugene K. Wolf, 'The Mannheim Court', in *Classical Era*, 228, 234.

Angiola [Angela] Sartori [Sertori] (1761-62)¹

The Roman soprano Angiola Sartori, who succeeded Angiola Calori at the King's Theatre in the summer of 1761 and joined Rosa Curioni in the *parti serie* of the London burlettas, was an experienced singer. Compelled to leave her native city, where women were excluded from the opera stage, she moved to Northern Italy at the end of the 1740s. For little more than a decade she sang in at least thirteen different cities, in modest as well as prestigious opera houses, in *seria* as well as *buffa* productions and in female as well as male parts. From 1752 she performed *prima donna* roles at the smaller theatres of Trieste, Gorizia and Vicenza in productions she occasionally directed herself; and by the year before she left for London, the select audiences of the Florentine Pergola and Genoese Falcone Theatre saw her mounting the stage to portray the principal female characters in the *opere serie*.

Between spring 1758 and April 1759 she married a Signor Benucci: in the cast of the Reggio performances of April 1759 and during her stay in Florence in Carnival 1760 she called herself Angiola Sartori Benucci. It is not known whether her husband was a fellow singer (although it is tempting to consider the reputed Francesco Benucci, who premièred roles in Mozart operas); no librettos of performances have been found in which they sang together. However, from the London performances onwards, she stopped using his name.

In the summer of 1761 Sartori sailed to London, where the King and Queen attended her first performance at the King's Theatre on 19 September.² She had come from Italy by way of Paris, where in March she had made her debut at the renowned Concert Spirituel with a small repertory of Italian arias.³ We do not know how she obtained the English engagement, but her presence in Paris probably made contacts easier. Moreover, the King's Theatre's *primi buffi* Maria and Carlo Paganini certainly knew her: they had sung together in the comic productions at Regio-Ducale in Milan in the spring of 1750; shortly afterwards they travelled together to Padua, where they repeated part of their Milan *buffa* repertory at the Obizzi Theatre in June of the same year.

When at the end of the 1761-62 season the entire King's Theatre company was dismissed (see

¹ See appendix I, table 27.

² In the serenatas *Le speranze della terra* and *Le promesse del cielo*.

³ The Concert Spirituel was a series of concerts given at the time of the year when religious feasts precluded the performance of operas; it was generally regarded as the 'central institution of Paris's non-operatic life' (Mary Cyr, 'Paris, §IV, 2', *New Grove*, xiv. 199).

infra), Angiola Sartori remained in London, hoping for a new contract, if not immediately at any of the other London theatres, then perhaps at King's for the next season. By the beginning of June 1763 it became clear that Mattei was to leave opera management and that burlettas were to be abandoned at the King's Theatre; reason for Sartori to try her luck again as a serious singer. However, when *The London Chronicle* of 7-9 June 1763 announced the new opera company, Sartori's name was not included. But as it happened, none of the Italian singers the new opera manager, Felice Giardini, had listed in the newspaper seems to have agreed to come over to London. Thus, by 15 July 1763 Sartori was offered a contract to sing second roles in the exclusively *seria* season.¹ As a London habituée she even had some influence in Giardini's operatic negotiations for the coming season. For example, it was 'at the recommendation of the Sartori' that Giardini accepted the young Clementina Cremonini as the third woman in the operas.² On 20 July 1763, five days after she had signed her contract, she left to spend the summer in Paris. Her Paris apartment would be the setting for negotiations that summer between Giardini's agents and the future first cellist of the King's Theatre band, Carlo Graziani.³

However, when Giardini's season of 1763-64 ended in a series of lawsuits, including one in which the performers sued Giardini for salary arrears, relations between Giardini and Sartori soured. He remembered how he saw her arriving 'arm-in-arm' with his enemy Lieutenant-General Sir Robert Rich, who financially supported the singers' case, at a meeting to settle Giardini's debts.⁴ Later he cynically hinted at Rich's alleged infatuation with Sartori: 'Cacophron [Rich] claims that: "Signora Sartori has the finest skin and the most easy and genteel shape in the world, in short that she is a finer figure than the Venus of Medicis, That the breath which exhales from her pretty little mouth, after a full meal upon macaroni well seasoned with Normandy cheese, and stewed garlick, is more fragrant than the new-blown rose".'⁵ None of Giardini's singers was re-engaged by the new managers for the ensuing season. Meanwhile, Angiola Sartori probably tried to establish a reputation as a singing teacher and a concert singer outside the opera.⁶ She is mentioned in Leopold Mozart's travel notes as

¹ For a complete account of Giardini's problematic recruitment for the 1763-64 season, see *PMHa*, *passim*.

² *Ibid.*, 49.

³ *Ibid.*, 51, 73, 75.

⁴ *Ibid.*, 23.

⁵ R.P., *A Defence of F. Giardini From the Calumnies, Falshoods, and Misrepresentations of Cacophron, in a Pamphlet by Him in the Name of Gabriel Leone*, London, 1765, quoted in *Biographical Dictionary*, xiii. 209-10. For the identification of Cacophron, see *PMHa*, 24-5.

⁶ See Casanova, ix. 416.

being among the London musical personalities who were to be contacted upon the Mozarts' arrival in London in April 1764, and she was scheduled to appear in Mozart's benefit concert of 22 May of that year, but had to cancel because of illness.¹

When in the spring of 1765 the manager of the royal opera house of Lisbon, Giovan Gomes Varela, arrived in London, looking for singers to revitalize his deteriorating Italian-opera performances, he encountered an almost ready-made, heaven-sent troupe of opera singers, most of whom were still without proper jobs after the financial debacle of Giardini's season and were keen to accompany him immediately.² Angiola Sartori was one of them. On 5 July 1765 they started performing at the Bairro Alto Theatre in the Portuguese capital, where Angiola moved up to the position of *prima donna*, portraying the title roles in *Didone*, *Zenobia* and *Semiramide*, all set to music by the house composer David Perez. A year later, however, Varela faced heavy losses again and was forced to dismiss the company.³

It is not known what happened to Angiola Sartori after her Portuguese season; she may have retired after a short but busy opera career of eighteen years. She probably was a good singer, having 'a clear, high, and pleasant voice', though wanting 'a little more musical expression, as she sings without sufficient feeling'.⁴ The ambitious Felice Giardini found her, in fact, to be only a moderate singer; he was truly disappointed when in the summer of 1763 his agent in Italy failed to find even '*such subjects, as the Sartori*'.⁵

Notably, Sartori willingly exchanged her carefully built-up *prima donna* position in Italy for a second position in London, thus confirming the notion that the city had a magnetic attraction for Italian opera singers and could indulge in the luxury of engaging Italian first singers to fill the second positions in its opera house. Significantly, once Sartori arrived in Lisbon, she again sang title roles.

¹ See Gärtner, 219.

² See Brito, 85. The troupe departing for Lisbon consisted of a *primo uomo* (Antonio Mazziotti), two second singers (Angiola Sartori and Giuseppe Giustinelli) and a *terza donna* (Maddalena Tognoni Berardi). Two other singers residing in London joined them: the tenor Gaetano Quilici and the young bass Leopoldo De Michele (see *infra*).

³ For Varela's operatic failure in July 1766, see Brito, 85.

⁴ Kielmansegge, 154, who heard her singing in Nov. 1761 at the King's Theatre; see *infra*.

⁵ Letter from Giardini to Leone in Naples, 22 Aug. 1763, cited in *PMHa*, 57.

Giuseppe Giustinelli (1762-63)¹

While Mattei's previous 'serious men' (Sorbelloni and Curioni) had not really proved satisfactory, and had left after one season, Giuseppe Giustinelli's association with the opera house lasted with interruptions for more than a decade. A soprano from Orvieto (Umbria), Giustinelli developed in the 1750s into an expert performer of female roles in intermezzos and *farsette*, a slightly older genre that maintained a vigorous life at the small, men-only theatres of Rome (Capranica, Pace and Valle). In fact, he took part in the premières of all of Rinaldo da Capua's, Francesco Garcia's and Antonio Aurisicchio's intermezzos written for Rome from 1751 onwards. Occasionally, Giustinelli travelled to Viterbo, where he joined the *musicisti della cattedrale* to sing in the *companionamenti per musica* performed during religious celebrations.

Towards the end of the 1750s and in the early 1760s the soprano began to appear in full-scale operas, including a few *drammi per musica* and the premières of no fewer than three new Goldoni burlettas at the Argentina and the Dame Theatre, including the international hit-to-be, Piccinni's *La buona figliuola*. Around this time, perhaps while accompanying the stars Giovanni Manzuoli and Catterina Gabrielli in the operas at the Reggio Theatre in the summer of 1762 (it was one of the first times he sang a male part in a serious opera), he must have been approached by a King's Theatre agent, who offered him a contract to fill the place left by Rosa Curioni.

According to Burney, who heard him sing in London in the new burlettas as well as in serious operas, Giustinelli 'had a good voice, and sufficient merit to supply the place of second man on our stage in the serious operas, for several years after'.² He was the only singer from Mattei's company who appeared on the provisional list of Giardini's new troupe in June 1763, though he was rostered for the last parts, a position he decided to refuse.³ However, he soon regretted this move, fearing he had let slip away the only opportunity for a London engagement: on 12 July 1763 Giardini wrote with malicious pleasure to his agent that '*Giustinelli laments his folly bitterly*'.⁴ But since Giardini's recruitment of singers advanced with extreme difficulty, the manager gave in to Giustinelli's tears. He signed a contract with the singer for the part of second man, but not without exploiting Giustinelli's

¹ See appendix I, table 13.

² *General History*, i. 864.

³ See LC 7-9 June 1763, cited above, 42n.

⁴ Letter cited in *PMHa*, 49.

feeble position; on 15 July he wrote to his agent: 'At last *Giustinelli* has been with me crying so ha[s] induced me to engage him, but with *an abatement of 50 Sequins*'.¹ After Giardini's failed season, Giustinelli left the King's Theatre and earned some money (£7 a week) in performances of English operas at Drury Lane.² In June 1765 he followed the Portuguese impresario Varela to Lisbon, but returned a year later, when the Lisbon season too had failed.³ He reappeared on the King's Theatre stage in serious operas and oratorios and assisted in several benefit performances. Only at the end of his London career does Giustinelli seem to have returned to the comic genre at least once, performing in 1774 the serious role of Count Armidoro in *La buona figliuola*, an opera which he had helped to create fourteen years earlier in Rome when he had portrayed the second *buffa* character of the meddling Sandrina.⁴

One conspicuous feature of Giustinelli's opera career is that once he was attached to the London opera house, he changed genres of roles. His own past in the Roman theatre had made him an experienced interpreter of female roles, mainly in the comic genre. From the end of 1762 onwards he consistently performed serious male characters. However, we should not forget that Giustinelli was a soprano and that burlettas never included a *buffo* castrato, except in Rome where women were excluded from stage performances. Outside the Roman context, when rival female soubrettes appeared on the scene, Giustinelli had to resort to the serious roles in the burlettas or to second or third roles in the *opere serie*.

The only known record of Giustinelli's actual appearance on the stage is Arcangelo Bimolle's comment on his King's Theatre performance in Act II, scene 5 of J.C. Bach's *Zanaida* in 1763. It is not his singing but rather his (poor) acting that is discussed by this Italian 'fiddle player', a member of the King's Theatre band:

¹ *Ibid.*

² See *LS*, iv.1098

³ See Brito, 85.

⁴ The cast, as given in *LS*, iv.1794, erroneously lists 'Signora' Giustinelli instead of Giuseppe. No cast is listed in the libretto of *La buona figliuola*, London, 1775.

My friend Giustinelli makes a glaring mistake when he chains Zanaida; for he manacles her, whereas it is as plain as words can make it, that he ought to fetter her. Whether he does this to spare the Amici's blushes, or her stockings, I shall not pretend to decide; nor is it of the least importance which, as it is absurd at all rates, and utterly spoils the very best line in the whole Opera. Think of a Princess ... strutting of the stage with her wrists bound, but her legs quite at liberty, and crying: 'Regina son colla catena all piede'.¹

Obviously the *buffo* company lacked a good stage director.

Giovanna Carmignani (1762-63)²

Giovanna Carmignani was much less experienced than her predecessor at the King's Theatre, Angiola Sartori. During the early years of her career, when she was still styled 'Giovaninna, detta la Napolitanina', she had in fact joined Sartori regularly on the stage, singing small roles, while Sartori was the *prima donna*. As a *seria* singer in burlettas she was virtually a dilettante, having taken part in *buffa* productions only in Pisa during the spring and summer of 1754, in the company of Anna De Amicis and her father. They may have recommended her to Mattei, while her acquaintance with the new King's Theatre house composer, J.C. Bach, and with his teacher, Padre Giambattista Martini, may have proved helpful as well.³ In fact, Mattei must have known her personally from the *seria* productions in Lucca in the autumn of 1754.

She seems to have been an inconspicuous singer during her London season, evoking hardly any (written) commentary. However, she later built up a *prima donna* career in Italy, including engagements at the Pergola Theatre in Florence, the Accademia in Verona and the San Benedetto Theatre in Venice, regularly creating principal female roles in new operas by Guglielmi, Bernasconi, Myslivecek and Pasquale Anfossi, and occasionally travelling through Europe, even to such distant places as South Spain (Cadiz).

¹ See LC 21-4 May 1763. The LC of 21-3 Apr. and 21-4 May 1763 reproduced two letters written on 18 Mar. and 21 May, respectively, by the 'Florentine fidler in London', Arcangelo Bimolle - a fictitious character? - to 'the Signora Chiara Aquilante, the famous opera broker in Naples' about the King's Theatre productions of 1762-63. Although at times his cynicism and defeatism harm his credibility, his polemical comments are refreshing in their bringing down of some of the established opinions of the connoisseur.

² See appendix I, table 4.

³ See Bach's letter to Martini, London, 1 July 1763, which suggests that Giovanna's father acted as courier between Bach and Martini: 'With this letter your Reverence will receive two books, the Life of Handel and Dr. Smith's *Harmonics* ... What I have to send you, you will receive through Signora Carmignani's father', cited in Terry, 74.

3. The Secondi Buffi

The King's Theatre *secondi buffi* had quite a demanding job. To fit in with the stream-lined personnel policy of Mattei's management, they had to feel comfortable in *seria* as well as *buffa* roles: apart from second roles in burlettas they also had to sing the third roles in serious operas. Even within the comic genre their parts implied *mezzo carattere* as well as purely burlesque roles. As their characters varied from cheating intriguants (e.g. Ecclitico, the bogus astrologer in *Il mondo della luna*; Rubiccone, the medical expert-charlatan in *Il mercato di Malmantile*) and blustering officers (Saracco in *La calamità di cuori*) to amorous and capricious fathers (Don Tritemio in *Il filosofo*), from blushing waiting-maids (Dandina in *Bertoldo, Bertoldino e Cacasenno*) to haughty daughters overflowing with vanity (Brigida in *Il mercato di Malmantile*), the *secondi buffi* needed a considerable amount of acting talent to give shape to these often exuberant characters. Vocally and dramatically they could be as important as the *primi buffi*. For example, *La cascina* focuses on the amorous troubles of *two* couples, sung by the *primi* and *secondi buffi*. During the De Amicis season (1762-63), the *secondi buffi* regularly left their strictly subordinate role to sing as many (or even more) arias than the principal singers. Obviously, not all of Mattei's second singers met these vocal and dramatic requisites.

Gaetano Quilici [Quelici] (1760-61, 1762-63)¹

When Mattei introduced her new opera troupe to the London audience in *The Public Advertiser* of 26 August 1760, Gaetano Quilici was listed as first man in the comic operas and tenor in the serious operas. Although Mattei knew his ability only from the *seria* productions under her management during the two preceding seasons, Quilici probably convinced her of his comic talent by referring to his burletta past at Covent Garden in 1754-55. However, soon after the announcement, Mattei seems to have had second thoughts.

Quilici was an experienced singer. His career had started two decades earlier in 1741, when he entered the *buffo* troupe of the composer Giovanni Chinzer, impresario of the Florentine Cocomero Theatre. After having played minor roles in serious operas presented in Lucca (including the première of Giuseppe Scarlatti's *L'Olimpiade* in 1745) and his home town of Pisa, Quilici decided to leave

¹ See appendix I, table 26.

Italy. In 1752 he turned up in a Leiden company as the *primo buffo* in Goldoni's hits *Il negligente* and *L'arcadia in Brenta*. He proudly announced himself as 'virtuoso di S.M. Imperiale', which suggests that he may have served the Austrian Empress Maria Theresa in Vienna before visiting the Netherlands, although no Viennese librettos have yet been found to confirm this. From Leiden the company travelled to Amsterdam and prepared to stage the serious opera *Minosse, o sia Arianna e Teseo* in 1753. However, at the last minute (the libretto had already been printed) the *primo uomo* withdrew from the cast and was replaced by Giacomo Grimaldi.¹ Illness may have been the reason as Quilici did not leave the troupe; he arrived in London in November 1754 accompanied by most of the Leiden-Amsterdam performers.² They were invited to form a new burletta company at the Covent Garden Theatre, and to repeat the success of the productions of Nicolina Giordani 'La spiletta' and her family, with a repertory mainly brought over from Holland.³ However, the new company 'met with very little attraction or applause', as Tate Wilkinson remembered.⁴ Clearly they wanted what had ensured the triumph of the Giordanis: the presence of an excellent *prima buffa*. The Berlin singer Ninetta de Rosenauw apparently lacked the necessary glamour. In addition, the company was faced with serious mismanagement and huge debts.⁵ At the beginning of 1755 emergency concerts had to be organized at the Little Theatre for the benefit of the unpaid singers.⁶ After this unfortunate episode, all traces of Quilici appear to have been lost until the autumn of 1758, when he was appointed a member of Mattei and Vanneschi's London opera troupe.

On his very first appearance on the King's Theatre stage (11 November 1758), Quilici seems to have replaced the *primo uomo*, Pasquale Potenza, who never really proved satisfactory during that

¹ See libretto *Minosse, o sia Arianna e Teseo*, Amsterdam, 1753 (not mentioned in Sartori). In the cast list a small piece of paper bearing the text 'Minosse, Re di Creta, Padre d'Arianna: Il signore Gaecomo Grimaldi' has been pasted over the text 'Minosse ... : Il signore Gaetano Quilici di Pisa, virtuoso di S.M. Imperiale'. Anna Castelli (Carilda) has likewise been replaced by Margherite Barbieri.

² The Amsterdam libretto of 1754 listed in Larpent no. 116 under the title of *La famiglia de Bertholdo, alla Corte del Re Alboino* suggests that the troupe performed *Bertoldo* there, before moving to London.

³ See PA 18 Nov. 1754. Gaetano Guadagni and Eugenia Mellini, the serious singers of the Covent Garden burlettas, had helped to introduce comic operas in the English capital in 1748-50 as members of Dr. Crosa's company; see King and Willaert, 248-9.

⁴ Wilkinson, iv. 208.

⁵ See PA 13 Jan. 1755: 'The managers of the company of the burlettas, who performed this season at the Theatre Royal in Covent-Garden, having been engaged to come over by a man, who pretended to associate himself with them, in order to carry on the burlettas in the said theatre, who promised them great advantages, but as the success did not in the least answer their expectation, the above said person has disappeared, and left them ... to pay several debts of which he was to pay the half, but has likewise involved them in the utmost difficulties'.

⁶ See LS, iv. 466ff.

season, and created the title role in the London version of Galuppi's *Attalo*.¹ For the next production as well (a revival of Cocchi's *Demetrio* from the previous season), Ferdinando Tenducci and Quilici seem to have taken the roles that Potenza and Salvatore Pazzagli had played in the previous season, as the press announcement for *Demetrio* read that 'all the songs are new of Tenducci and Quilici', the opera requiring only two male roles.² Quilici's performance in *Il ciro riconosciuto*, Cocchi's new opera presented in February 1759, made Burney conclude that he was 'a good musician'.³ Like Angiola Calori, he joined the company on their trip to Oxford in July 1759 and sang benefits in London concert halls during the King's Theatre's fiasco season of 1759-60 to support his fellow singers and himself.⁴ When in the summer of 1760 Mattei was planning her first burletta productions, she promised Quilici the first comic roles, as well as the tenor roles in the *opere serie*. Yet, once the seasoned *buffo* Carlo Paganini entered the scene at the end of September 1760, internal rearrangements were quickly made and, from the first comic production onwards, Quilici had to make the best of his role as *secondo buffo*.

Quilici was the hardest working singer of the 1760-61 King's Theatre company, being the only performer who had a role (often an important one, e.g. Don Tritemio in *Il filosofo di campagna*) in each of the seven operas presented that season.⁵ Moreover, during Lent Quilici appeared together with Calori in the Covent Garden oratorios⁶ - not to mention the occasional benefits he took part in, including the concert on 24 April at the Chapel of the Foundling Hospital in which he sang solos in Handel's *Messiah* and pocketed an extra fee of four guineas.⁷ After June 1761, however, Quilici disappeared from the King's Theatre opera stage for a year. The German Count Frederick Kielmansegge, a recently retired General residing in London, saw him singing again at the Covent

¹ See Burney, *General History*, i. 856. Burney called Potenza 'an uncertain singer, and an affected actor'.

² See *LS*, iv. 701.

³ *General History*, i. 858. It should be noted that Burney and later Stevens (*Lectures*, f. 38) claimed he had a 'base voice', which is contradicted by Mattei's announcement of 26 Aug. 1760. I would like to thank Rachel Cowgill, who brought the Stevens source to my attention.

⁴ His own benefit took place on 13 Mar. 1760 at the Great Room in Dean Street, Soho. At that time, he lived at the 'Golden Boy and Ball in Queen-street, Golden Square' (*PA* 13 Mar. 1760).

⁵ The other singers who sang in both genres, Eberardi, Calori, and Sorbelloni, did not take part in *I tre gobbi rivali*, the intermezzo for four comic parts scheduled on 9 Mar. 1761. See *LS*, iv. 848.

⁶ See *PA* 7 Jan. 1761. Mattei apparently did not object to her singers being engaged elsewhere as well. The Lent repertory at Covent Garden in 1761 consisted of the oratorios *Judas Maccabaeus*, *Theodosius*, *Zimri*, *Samson* and *Rebecca*. See *LS*, iv. 842-4, 846-8.

⁷ See McVeigh, *Concert Life*, 250. The other soloists, Signora Frasi and Mrs Scott, earned 6 and 3 guineas respectively.

Garden Theatre during Lent 1762 in the oratorio *Judas Maccabaeus* and concluded that 'Quilici can only be ranked amongst indifferent vocalists'.¹ The singer organized his benefit concert at the Great Room in Dean Street on 28 April 1762, supported by Calori and the instrumentalists Felice Giardini and Carl Friedrich Abel, and is reported to have collaborated at a benefit concert of sacred music on 18 May 1762 at the Chapel of the Lock Hospital. It is doubtful that Quilici would have made a good living in London outside the opera during that year. Staying in the expensive English capital (where by now he was taking lodgings in King's-street, St Ann's, 'next Door to the Church Passage'),² however, initially proved a good investment: on 13 November 1762 Quilici was present again on the King's Theatre stage, playing the *mezzo carattere* of the music master Contrappunto in the burletta *Il tutore e la pupilla*. But at the end of Mattei's last season he found himself without a job once more. Apparently the new manager Giardini, who as a violinist had assisted at Quilici's benefit, did not consider engaging him, not even when, by the end of September 1763, the company was still without a tenor.³ Giardini may have aspired to find a better second man than this 'indifferent vocalist'. Quilici's engagement as principal bass singer in the oratorios performed during the Lent season of 1762 at Covent Garden Theatre, under the direction of Smith and Stanley had proved to be unsuccessful as well. Samuel Arnold remembered that 'from his not being thoroughly acquainted with the English language, or the stile of Handel's musick, his performance was dispenced with at the expiration of the season'.⁴ Still, we know Burney found him a 'good musician', and the only criticism that came from the acid pen of Arcangelo Bimolle, the cynical reviewer of the operas presented at the King's Theatre in 1762-63 who loved to ridicule the singers, was that Quilici was a 'boisterous' character and as such completely miscast as the 'pacifick' Enopione in Bach's new *Orione*.¹

The singer did not succeed in acquiring a proper engagement for the next two seasons. One of the few highlights in those years was the opportunity to take part in the first public concert of the Mozarts in England, which took place at Spring Gardens on 5 June 1764. When in the late spring of 1765 the Lisbon impresario Varela came to London to recruit opera singers, Quilici seized his chance and went to Portugal in a company including two other ex-King's Theatre performers, Angiola Sartori

¹ Kielmansegge, 272-3; see also *LEP* 23-25 May 1760.

² *PA* 1 Mar. 1762.

³ See *PMHa*, 51, 65.

⁴ *EM* June 1784, 450.

and Giuseppe Giustinelli.² However, when the Lisbon season proved a failure as well, Quilici resolutely moved his operatic ambitions to the very south of Spain. On 18 May 1767 he took part in the performances of *El tutor y la pupilla* (which had belonged to his London repertory), in Cadiz near the Strait of Gibraltar. He probably initiated this production as it appears to have been the only revival of the London pasticcio after 1762 with the same title. A Spanish breakthrough also failed to occur, and Quilici may have returned to Portugal the next year to appear in the serious operas performed at the Rua dos Condes Theatre during Lent and autumn 1768.³ Eventually he sailed back to England, but ceased to perform in public. The only surviving record of a performance from his later London years is that of the benefit concert he organized on 11 May 1772 at Hickford's Room in Brewer Street, a concert of vocal and instrumental music 'by the best performers'.⁴ Quilici is said to have died in London in 1806.⁵

Gaetano Quilici had a long operatic career of at least twenty-seven years (1741-68). He was one of the few singers who never returned to Italy and remained in England. However, one cannot claim that Londoners enthusiastically insisted on his presence on the stage; more often than not he failed to obtain a season's contract. Instead of leaving when work was short, he lingered in the English capital and probably took on whatever singing job he was offered (his flexibility in genres serving him well). Stevens, who knew him well during the latter part of his life, 'always thought his abilities very inferior to what a *principal Base Singer* should be'.⁶ But his benefit at the fashionable Hickford's Room in 1772 suggests that he remained a more or less established musician in the English capital, a reputation maintained by his compositional activities. As early as 1753 he had some of his Italian songs published in Amsterdam, and about a hundred Italian arias appeared in print in some twenty London publications.⁷ His *Six sonatas for the Harpsichord, Dedicated to the Hon.^{ble} the Earl of Plymouth* (London, 1770?) suggest that he earned some extra money as a keyboard teacher. An early

¹ See Bimolle's letter of 18 Mar. 1763, published in *LC* 21-3 Apr. 1763, cited above.

² See Brito, 85.

³ Brito suggests that Gaetano N.N., who is named in the librettos of Scolari's *La betulia liberata* (Lisbon, Lent 1768) and Perez's *Demetrio* (Lisbon, autumn 1768), is Quilici (Brito, 91).

⁴ *PA* 6 May 1772.

⁵ See Stevens, *Lectures*, f. 38.

⁶ *Ibid.*

⁷ See *RISM*, A/i/vii. 74-5 and *CPM*, clvi. 393.

nineteenth-century music dictionary lists him as 'a composer' (not a singer) who published a collection of vocal music entitled 'Chansons Italiennes' at Berlin in 1776.¹

Teresa Eberardi [Eberhardi] (1760-62)²

Arriving in London in September 1760 to be Quilici's *seconda buffa* partner at the King's Theatre, the young Venetian singer Teresa Eberardi seems to have had little more than two years of operatic experience. All that is known about her pre-London career is that in 1758 she entered the service of the Elector of Cologne, the archbishop Clemens August, whose 'pious exercises were often interrupted by banquets, hunts, games, rather mournful little suppers, operas, comedies, and balls',³ and was appointed second comic singer of the opera company at the Rhenish court. In London, Eberardi was engaged initially to take up the same position at the opera house, as she is not included in the list of singers for the serious operas given in *The London Chronicle* of 26 August 1760. Yet, desirous to persist in the strategy of distributing singers between both genres as much as possible, Mattei may also have persuaded her to take up the place - still vacant at the time of the announcement - of 'the lowest character' in the serious company.⁴

Whereas Kielmansegge was unimpressed by her performances, Burney loved her 'amiable manner of singing', which was 'much applauded and generally encored'. He found her particularly charming in the small male role of Alceste in the pasticcio *Arianna e Teseo* (the first serious role of her career), which she sang 'in the *simplicetta* and *innocente* way'.⁵ When she played the *mezzo carattere* of the young Lena who wants to get married as soon as possible, in *Il filosofo di campagna*, Burney was again charmed by her disarming appearance: 'Eberardi's innocent manner of singing ... interested every hearer'. In *Le pescatrici* as well, some of her songs were 'constantly encored'. In short, according to Burney, she made quite a favourite performer in London.¹ At times she was also called in for emergency performances outside the King's Theatre. On 23 February 1761 *The Public*

¹ *Dictionary of Musicians*, ii. 329.

² See appendix I, table 10.

³ Abbé Aunillon, *Mémoires de la vie galante, politique et littéraire de l'abbé Aunillon Delaunay du Gué, ambassadeur de Louis XV près le prince électeur de Cologne*, Paris, 1808, ii. 136, cited in Lever, 41.

⁴ *LC* 26 Aug. 1760.

⁵ Burney, *General History*, i. 859, 860; cf. Kielmansegge, 154: '[10 Nov. 1761]. Of Zoucha [Zonca; see *infra*], the bass, I cannot say that he is very good or that he is really bad. Signora Eberhardi ... belong[s] to the same class as Zoucha'.

Advertiser announced that for the Drury Lane performance of *Judith*, Arne's oratorio, 'Signor Tenducci has obtained permission from his plaintiff, to sing the part which Signora Eberardi was so obliged as to understudy for him, in case he could not obtain such indulgence'.

When in the summer of 1762 the Paganinis left London, Teresa Eberardi travelled back to Italy as well, packed with substantial experience gained during two busy London opera seasons that had turned her into a versatile singer of both *buffa* and *seria* roles. She became a much sought-after *buffa* at the established comic-opera houses in Venice, Florence, Genoa, Turin and Trieste, and in 1766 she moved to Vienna to perform at the Burgtheater. Following the then-current Viennese fashion, the opera impresario Giovanni Affligio scheduled mainly comic operas, for which he could rely on an excellent troupe consisting of the famous Baglioni sisters, Francesco Carattoli, and later Filippo Laschi, as well as Eberardi. Clementina Baglioni and Eberardi enjoyed acclaim as *prime buffe* (both sang *parti uguali*) until Antonia Bernasconi entered the Viennese opera scene in the summer of 1767 and caused a fierce schism in the company. Joseph von Sonnenfels reported on Bernasconi's Viennese debut in Antonio Sacchini's *La contadina in corte* in 1767:

The performance of *Contadina in corte* was a remarkable event, turning one half of the town against the other ... Sandrina was the part in which Madam Bernaskoni appeared on the stage here. The supporters of the two other female singers [Eberardi and Baglioni] stirred up trouble against her ... According to some, Bernaskoni was a miserable beginner. But if one listened to a Bernaskoni-enthusiast, both Eberardi and Clementina were insufferable ... is it impossible to co-ordinate three lady singers, each of whom possesses qualities making her invaluable? But usually three lady singers of such talent are not to be found in one troupe.²

On 26 December 1767 the première of Gluck's *Alceste* took place. Gluck had written the title role for Bernasconi and the second role of Ismene for Eberardi. No doubt Eberardi's poor acting (and not her singing, which was valued quite highly) made Gluck choose Bernasconi to portray the *prima donna* role in his second Italian reform opera. Sonnenfels witnessed:

¹ *General History*, i. 860, 861, 863.

² [Sonnenfels], 177, 179-80: Vienna, 2 Mar. 1768 ('die Aufführung der *Contadina in corte* war ein merkwürdiger Zeitpunkt, der die eine Hälfte der Stadt gegen die andere empörte ... Sandrina war die Rolle, in welcher Madam Bernaskoni auf der hiesigen Schaubühne auftrat. Die Anhänger der beiden andern Sängern machten gegen sie eine Kabale ... Hörte man die einen; so war Bernaskoni eine elende Anfängerinn. Sprach man mit einem bernaskonischen Zeloten; so waren Eberardi und Clementina unausstehlich ... ist es unmöglich, drey Sängern zu vereinbaren, deren jede Eigenschaften besitzt, die sie schätzbar machen? Gewöhnlicher Weise sind zwar drey Sängern von solchem Talente nicht in einer Truppe anzutreffen').

Mamsel Eberardi has an agreeable contralto, which is a rare voice. As a singer she cannot fail to please everybody. Her trill does, however, occasionally turn into a vibrato; and when the tempo is really fast, she finds it hard to keep up; but one still always enjoys listening to her - But ... the way she swings her arms is monotonous and artificial: she becomes ... rigid and strained ... As soon as she has wound up her aria or delivered her words, she is not on stage any more. This is very much the error of the Italian female singers and dancers; and the girls do not realize how much these distractions harm them.

I would just like to - I always thought when I saw the girls [Eberardi and Baglioni] whisper behind their handkerchiefs and on stage, without being in the least embarrassed by the gaze of the audience, telling each other things which took the wrinkles from their foreheads and planted onto a face that should be surrounded by the clouds of sadness, the smile of flirting - I would just like to know whether they might not have told each other these things a quarter of an hour earlier.¹

According to Sonnenfels, Bernasconi's natural flair and innocence, in sharp contrast to Eberardi's artificiality and self-consciousness, struck the Viennese opera lovers more than the sensation caused by the virtuosity of the singing. Clearly, the context of reform opera (where opera should not merely be an elegant concert in costume) had bluntly exposed Eberardi's abominable acting, something which five years earlier neither Burney nor any other London critic seems to have noticed or criticized.

At the beginning of 1768 Wolfgang Mozart, who was staying in Vienna with his family, was commissioned to write an opera for the Burgtheater. In a letter to Lorenz Hagenauer, Leopold Mozart explained how, apart from the fashion of the time, the capabilities of Eberardi and her colleagues determined the genre of the opera:

It is not an opera seria, however, for no operas of that kind are being given now; and moreover people do not like them. So it is an opera buffa ... There are no singers here for serious operas. Even Gluck's serious opera, 'Alceste', was performed entirely by opera buffa singers. He too is now writing an opera buffa [as far as is known Gluck never carried out this plan], for there are excellent singers here for works of this kind, such as Signori Caribaldi, Caratoli, Poggi, Laschi, Polini, Signorina Bernasconi, Signorina Eberhardi, Signorina Baglioni.²

However, as is well known, the jealousy of the Italian-opera household in Vienna towards the success of the young composer prevented *La finta semplice* from being performed. Leopold suspected that the singers had been forced to participate in the boycott: 'The singers ... were now put up to say that they could not sing their arias, which they had nevertheless previously heard in our room and which they

¹ [Sonnenfels], 182-4: Vienna, 2 Mar. 1768 ('Mamsel Eberardi hat einen angenehmen Contraalt, welche Stimme selten ist. Als Sängerin muss sie jedermann gefallen. Ihr Triller schlägt zwar ein wenig in einen Zitterschlag (Tremulanten) um; und wenn das Tempo sehr geschwinde genommen wird, fällt ihr das Folgen schwer: indessen höret man sie immer mit Vergnügen - Aber ... ihre Armschwingungen sind einförmig, und geizkelt: sie ... wird steif und gezwungen ... Sobald sie ihre Arie abgesungen, oder ihre Worte hergesagt hat, ist sie nicht mehr auf der Bühne. Das ist sehr der Fehler der wälschen Sängern und Tänzerinnen; und die Mädchen wissen nicht, wie viel ihnen diese Zerstreungen Schaden bringen ... Ich möchte doch - dachte ich immer, wenn ich die Mädchen unter dem Schnupftuche flüstern und einander auf der Bühne, ohne Scheu vor dem Blicke des Zuschauers Sachen erzählen sah, die ihre Stimmen entfalteteten, und auf ein Gesicht, das die Traurigkeit umwölken sollte, das Lächeln der Schäckerey verpflanzten - ich möchte doch wissen, ob sie sich diese Dinge nicht eine Viertelstunde vorher erzählen konnten').

² Mozart, *Letters*, 83: Leopold Mozart to Lorenz Hagenauer, Vienna, 30 Jan. - 3 Feb. 1768.

had approved of, applauded and described as quite suitable for them'.¹ Disillusioned, the Mozarts laid aside the project.

While Clementina Baglioni and Antonia Bernasconi shortly afterwards left the Austrian capital, Teresa Eberardi ended her career at the Burgtheater two years later. She was still young (Sonnenfels described her in 1768 as a 'Mädchen' - 'girl');² personal reasons may have caused this premature exit from the stage, of which marriage is perhaps the most obvious.

Giovanni Battista Zonca [Zoncha] (1761-62)³

Zonca, a thirty-three-year-old singer from Brescia, was one of Mattei's three new singers who on 19 September 1761 made their *entrée* at the King's Theatre in the serenatas performed for King George III (the other two were Rosa Curioni and Angiola Sartori).⁴ Zonca's engagement appears to have been a last-minute operation; only one month earlier, in mid-August, he was approached in Venice by John Udny, a British representative in the city and a considerable art dealer and collector.⁵ Acting as an agent for the King's Theatre, Udny offered Zonca a contract to be second man in the London opera house and replace the 'indifferent' Gaetano Quilici. Udny paid him £52 in advance, undoubtedly to cover travelling expenses.⁶ At face value, it is hard to understand why a singer with little experience and an exclusively comic background was signed up to sing both serious and comic roles at the prestigious London opera house. However, Zonca was also a member of the renowned *cappella* of the S Antonio Basilica in Padua and as such undoubtedly a qualified singer. The Padua *cappella* consisted of a choir of sixteen singers and a celebrated orchestra of sixteen string players (including Giuseppe Tartini) and was headed by the composer and theorist Francesco Antonio Vallotti.⁷ In a letter dated 10 December [1756?], Antonio Vandini, the first cellist of the *cappella*,

¹ *Ibid.*, 88: Leopold Mozart to Hagenauer, Vienna, 30 July 1768.

² [Sonnenfels], 183, cited above. See also Leopold's letter of 30 Jan. - 3 Feb. 1768 (cited above), where he referred to her as 'Signorina'.

³ See appendix I, table 37.

⁴ See *supra*. For Zonca's year of birth (1728), see Rudhart, 167n; Walter, 234; Robert Münster, 'Zonca, Giovanni Battista', *New Grove*, xx. 707.

⁵ On Udny, see John Ingamells, 'Discovering Italy: British Travellers in the Eighteenth Century', in *Grand Tour*, 27.

⁶ See Gibson, 'Italian Opera', 58: 1761 ledger in Joseph Trombetta's name (Mattei's husband) in the Drummonds accounts: '1761, 18 Aug.: Paid Sigr. Zonza [*sic*] by [John] Udny at Venice: 52£ 18s 2d'.

⁷ See A. Menéndez Aleixandre, 'Vallotti, Francesco Antonio', *New Grove*, xix. 505.

informed Padre Martini in Bologna of the unexpected departure for Bologna of 'Signor Giovanni Zonca nostro bravo, e valoroso Basso del Santo [Antonio]' to perform in operas, and yet actually asked Martini to recommend Zonca to the Bolognese theatres.¹ Shortly afterwards, Zonca's first known public opera appearance took place at the Bolognese Formagliari Theatre, when he sang in Cocchi's *La maestra*. Later, the bass performed in new *opere buffe* produced in Trieste, Cremona and Bergamo. Meanwhile, he maintained his post as a singer at the Padua Basilica until 1762, sporadically providing the chapel with new compositions: music by him was performed during the sacred concert of 1758 on the occasion of the pontification of Pope Clemens XIII. Later, after having returned from England, Zonca let himself in for mild reproaches from the Paduan authorities by entering the service of the Palatine Elector in Mannheim (December 1762). The authorities were 'dissatisfied with singers who desert them when they are needed most', they accused the theatres of stealing their best singers and were determined to engage only those singers who did not frequent the opera.²

In late summer 1761, presumably to the displeasure of the *cappella*, Zonca departed for England, with his boat ticket paid for by Mattei's agent. His London season went by rather inconspicuously. Kielmansegge, who saw him singing the part of the charlatan Rubiccone in Domenico Fischietti's *Il mercato di Malmantile*, wrote: 'Of Zoucha [*sic*], the bass, I cannot say that he is very good or that he is really bad'.³ Burney did not seem to remember him when writing (in 1789) his chapter on the opera in London. By the end of 1762, Zonca had left England, abandoned his post at the Padua *cappella* and departed for Mannheim, where a lifetime engagement as a bass awaited him at the court of the Elector Palatine Carl Theodor, an ardent opera lover and patron of a flourishing musical establishment.⁴

According to the nineteenth-century Munich theatre historian Fr. M. Rudhart, Carl Theodor's singers 'enjoyed widespread and well-deserved fame'.¹ The Mannheim operatic menu during Carnival - *opera seria* on Sunday and comic opera on a week day - came easy to Zonca after his King's Theatre season. He gradually moved towards specializing in great dramatic roles: according to Friedrich

¹ Letter summarized in Schnoebelen, no. 5547. No other Bolognese performances by Zonca are known than those of January 1757, which place the letter in Dec. 1756.

² See Francesco Vallotti's letter of 17 Dec. 1762 to Padre Martini, cited in Schnoebelen, no. 5477.

³ Kielmansegge, 154, entry of 10 Nov. 1761.

⁴ For Carl Theodor's lavish music patronage, see also Wolf, 'The Mannheim Court', in *Classical Era*, 213-39, and Corneilson and Wolf, *passim*.

Walter, in his history on Mannheim theatre music (1898), Zonca was very well suited to 'ernste Repräsentations- und Väterrolle'.² J.C. Bach, Ignazio Holtzbauer and Giovanni Francesco de Majo wrote grand roles for him in their new operas written for the court. In 1771-72, when he obtained leave to go to Italy, he was asked as a guest performer to create the bass roles in Sacchini's and Myslivecek's new operas premièred in Venice and Milan. Yet in Mannheim he continued to feature in burlettas, imported from Italy and composed by Paisiello, Piccinni, or Sacchini - a genre in which he did not excel, if we are to believe Burney, who saw him performing on 9 August 1772 at the little theatre in Schwetzingen (the summer residence of the Mannheim court) in Sacchini's burletta *La contadina in corte*. Burney was still as indifferent towards the singer as he had been in London, referring to him as 'an Italian tenor [*sic*], who was in England some years ago; his highest praise is that he does not offend'.³

When Bavaria and the Palatinate of Mannheim became united in 1778, the Elector Carl Theodor moved to Munich. Zonca followed him and remained in Theodor's service until the end of his career, enjoying considerable fame and a comfortable salary.⁴ Leopold Mozart used the excellent reputation of the Munich company to convince his son to apply for a post there.⁵ Mozart was refused but did obtain a commission for a serious opera. In 1780 he started composing *Idomeneo*, writing the music of the title role for Raaff, one of the most famous tenors of his generation, though in fact Mozart may have preferred Zonca. On 27 December 1780, Mozart wrote to his father:

Raff [*sic*] is the best and most honest fellow in the world, but so tied to old-fashioned routine that flesh and blood cannot stand it. Consequently, it is very difficult to compose for him, but very easy if you choose to compose common place arias, as, for instance, the first one, 'Vedrommi intorno'. When you hear it, you will say that it is good and beautiful - but if I had written it for Zonca, it would have suited the words much better.⁶

When in 1787 the Elector Carl Theodor decided that from then onwards only 'grand German *Singspiele* from the national history' could be represented on the opera stage, Zonca finally left the

¹ Rudhart, 165 ('[Die Mannheimer Sängers] genossen einen weitverbreiteten, wohlverdienten Ruhm').

² Walter, 234.

³ *Musical Tours*, ii. 34. Apart from those mentioned in Zonca's performance list, the following burlettas were scheduled in which Zonca may have taken part: the Mannheim première of Piccinni's *La buona figliuola* in 1769, a revival of Galuppi's *Il filosofo di campagna* in 1771, and Gassmann's *L'amore artigiano* in 1772. See Cornelson and Wolf, 273.

⁴ See Walter, 202.

⁵ Mozart, *Letters*, 611: Leopold Mozart to his son, Salzburg, 10 Sep. 1778.

⁶ Mozart, *Letters*, 698.

Bavarian court and returned to his hometown Brescia, where he gave at least one more performance in an unidentified sacred opera, presented in August that year.¹ He was then nearly sixty years old. He retired to his estate in Gambara, near Brescia, where he died in 1809.²

John Rosselli, in his book on singers of Italian opera, demonstrates how the advent of an opera market in Europe put an end to the old-fashioned notion of singers connected as servants to a court or a church.³ According to Rosselli, who uses the example of the Eszterháza court, only minor singers avoided the free opera circuit and chose virtually to exile themselves to a remote court. Giovanni Battista Zonca remained no less than twenty years in the service of Carl Theodor. When Zonca decided to commit himself to one patron, it may initially have been out of insecurity after a disappointing London season. However, when his fame was established and eminent composers had written music for him and befriended him, he still decided to remain. With a steady income, a position as a highly-regarded singer in an artistically eminent environment and with opportunities to sing elsewhere, he obviously felt no need to leave.

Zonca was a versatile artist. He was the composer of at least one bass aria and two motets for bass solo and instrumental accompaniment.⁴ At one point in 1769 he is recorded to have appeared on the court stage playing a glass harmonica constructed by the court astronomer; in fact Walter claims that Zonca was recommended to his Mannheim employer precisely for his proficiency on the harmonica.⁵ Evidently, the season spent in London was not Zonca's best. He was then still an inexperienced opera singer and seems to have been unable to reveal his burgeoning talent for singing and acting grand roles, while burlettas, the main part of his London repertory, never were his forte.

Marianna Valsecchi [Volsecchi] (1762-63)⁶

The Milanese singer Marianna Valsecchi, engaged by Mattei in the summer of 1762 to replace Teresa Eberardi, was one of the very few singers who devoted virtually an entire career to comic roles. Her engagements in 1761 and 1762 at the San Moisè Theatre of Venice, the Elysium of comic operas,

¹ Rudhart, 174 ('grosse deutsche Singspiele aus der vaterlandische Geschichte').

² See Rudhart, 167n; Walter, 234; Münster, 'Zonca, Giovanni Battista', *New Grove*, xx. 707.

³ Rosselli, 7-24, 79-90.

⁴ See Walter, 234.

⁵ See Walter, 229; Münster, 'Zonca, Giovanni Battista', 707.

⁶ See appendix I, table 31.

firmly established her reputation: while still at the very beginning of her career she created the second *buffa* parts in the brand new pieces by the heavyweights of the genre, Galuppi, Bertoni and Piccinni. One of her early roles apparently saddled her with the nickname of 'la Calzettina' ('the little sock'). Just before leaving for London, Valsecchi briefly acquainted herself with the serious genre when she sang Emilia in J.C. Bach's successful *Catone in Utica* in Milan. A couple of months later, in London, she met Bach (again?), who had just arrived from Milan as well and was engaged as the new house composer, succeeding Cocchi.

Valsecchi's London season certainly did not constitute the height of her fame. Her performances went quite unnoticed.¹ Moreover, as she was a *buffa* singer, there was no future for her on the London stage after Mattei had left and Felice Giardini had taken over the King's Theatre in the summer of 1763. Valsecchi returned to Italy where she resumed her *seconda buffa* career. In 1766 she travelled to Ludwigsburg, the Stuttgart court's residence, and entered the opera company of Carl Eugen, Elector of Württemberg, to sing in the new comic operas of the house composer, Nicolò Jommelli. She may have acquired this engagement through the mediation of Carlo Ruesler, a famous German ballet dancer whom she had only just married. Back in Italy in 1768 she continued the *prima buffa* career she had started in Germany and for the next eight years sang at the renowned Northern Italian theatres in a repertory including one of her Stuttgart hits, Jommelli's *Il matrimonio per concorso*, which suggests some influence of the singer on the revival history of this piece.

4. The Terzo Buffo

The *terzo buffo* part, dramatically always explicitly buffoonesque, was musically the smallest. The part did not imply many arias, but often called for colourful acting. Always male characters, the *terzi buffi* in Mattei's burlettas variously portrayed emperors of the moon (Cecco in *Il mondo della luna*), little rascals (Cacasenno in *Bertoldo, Bertoldino and Cacasenno*), stupid (bogus) notaries (Capocchio in *Il filosofo di campagna* and Messer Imbroglione in *La famiglia in scompiglio*), old misers (Pignone in *La calamità di cuori*), etc. These singers did not appear in Mattei's serious operas, except for

¹ As far as is known, no contemporary comments on her have been preserved.

Giovanni Battista Zingoni, who received a small part in J.C. Bach's new and densely populated *opere serie*.¹

Christiano Tedeschini (1760–61)²

By the end of August 1760, when Mattei announced her first burletta troupe in the press, the place of the 'third man' was still vacant.³ Possibly, Gaetano Quilici, announced as the 'first man' of the burlettas, helped Mattei out, introducing her to his old acquaintance from the Amsterdam period and the Covent Garden adventure: Christiano Koerbitz Tedeschini.⁴ The name clearly suggests a German origin, 'Tedeschini' being understood as a diminutive of the Italian 'Tedesco' ('German'). Moreover, from 1758 Tedeschini occasionally advertised himself as *virtuoso de musica* to Frederick the Great, while 'all the music' performed at his benefit concert of 25 May 1758 in the Great Room in Dean Street was 'composed by his Majesty the King of Prussia'.⁵ This emphasis on a Germanic affinity needs to be seen in the light of what Burney called a current 'Teutonic interest' that awakened in London during the Seven Years War, in which Frederick the Great was the ally of England, and France the enemy.⁶ Italian musicians in London capitalized on this Germanic craze, and the opera management, suddenly politically aware, fervently supported the British-Prussian case. On 31 January 1759 Vanneschi and Mattei scheduled a serenata for Frederick the Great's birthday, namely Cocchi's *Il trionfo della gloria*, 'the chief subject of which is to celebrate the glorious alliance between Great Britain and Prussia'.⁷ Similarly, Christiano Tedeschini exploited his convenient surname and his previous stay in Berlin. His real origin is betrayed in the Amsterdam libretto of *Minosse o sia Arianna e Teseo* of 1753 which lists him as 'Il Signore Cristiano Tedeschini di Roma'.

Apart from his time in Amsterdam, nothing is known about Tedeschini's career before his first performance at Covent Garden on 18 November 1754 in Quilici's company. Shortly after his

¹ Zingoni has been discussed with the *primi buffi* Anna and Domenico De Amicis; see *supra*).

² See appendix I, table 30.

³ See *PA* and *LC* 26 Aug. 1760.

⁴ Burney (*General History*, i. 859) was mistaken when he claimed that Tedeschini took the position of *secondo buffo* in Mattei's comic troupe.

⁵ *PA* 23 May 1758.

⁶ According to McVeigh, this German tendency was nourished in London musical life by 'connections made during the Seven Years War, the dispersal of German courts after it, new openings after the death of Handel, the preference of the Queen, and musical style-changes' (McVeigh, *Concert Life*, 81).

⁷ *DA* 18 Jan. 1759.

London season he travelled to Berlin, to sing at the court of Frederick the Great (maybe succeeding the Paganinis). He was back in the English capital by May 1758, introducing himself in the announcement of his benefit concert on 23 May as 'Signor Koerbitz, Musician to H. M. the King of Prussia, just come over'.¹

Between the end of August and the middle of November 1760 he was offered a King's Theatre contract. His modest job consisted of singing the smallest *buffo* part in three burlettas and one intermezzo. A role in Jommelli's oratorio *Isaac*, mounted at the Great Room in Dean Street on 21 January 1760, and a benefit performance at the Little Theatre on 9 April guaranteed some extra income. His performance as the old fisherman Masticco in *Le pescatrici* on 1 June 1761 seems to have been Tedeschini's final appearance on the public stage. He remained in London (lodging at 'Mr. Gercken's, Hair Merchant, in Picadilly') and, according to Burney, became 'an eminent singing master'.² The following notice appeared in *The Gazetteer and New Daily Advertiser* of 21 March 1770:

For the benefit of Mr. Tedeschini. On Tuesday morning, the 3d of April [1770], will be his *Musical Academy*. The vocal parts by his scholars ... The first violin and a solo by Mr. Bartholemon. Concerto on the harpsichord by Mr. Bach. Solo on the viola de gamba by Mr. Abel. Solo on the hautboy by Mr. Fisher. To begin at half an hour after twelve o'clock.

The announcement of this prestigious matinee concert organized with the support of some of the most established London performers indicates that, in the decade since he had left the stage, the *ex-terzo buffo* of the opera house had succeeded in founding a singing school of some renown in the English capital. His pedagogical ability presumably surpassed his talent as a performer.

Pietro Leonardi (1761-62)³

Tedeschini's successor, Pietro Leonardi, was engaged by the King's Theatre management on the recommendation of the Paganinis. His credentials to fill the position of *terzo buffo* looked promising. A singer from Rome, he looked back on a six-year Northern Italian career of second and third comic roles in burlettas, sharing applause with some of the great figures from the *buffo* scene: Faustina Tedeschi, Filippo Laschi and Catterina Brogi. He enjoyed the height of his career in autumn 1759 and

¹ PA 23 May 1758.

² *General History*, i. 859. Tedeschini's address is given in PA 25 Feb. 1761.

³ See appendix I, table 16.

Carnival 1760 at San Moisè in Venice, when he created the *terzo buffo* parts in no fewer than four new burlettas written by Goldoni and set to music by Scolari, Giuseppe Scarlatti, Florian Gassmann and Salvador Perillo. Occasionally he also took other theatre jobs; Kielmansegge in London informs us that Leonardi 'was formerly prompter and ticket-seller at the Opera at Genoa'.¹ Leonardi met the Paganinis in Novara during Carnival 1757 and sang alongside Carlo on the Piacenza stage in the spring of 1758.

However, when Mattei met Leonardi, she may have regretted his engagement: he had 'only one eye, and one arm is stiff and quite short, with only two or three fingers', Kielmansegge witnessed. But what was worse, 'he has no voice nor talent for music, and is not a good actor'. The German General was surprised that such a man was allowed to appear on the stage: 'ladies in delicate health might be scared, and I gather that the rumour of the Queen being in an interesting state is false, as she has been several times to the Opera lately, and has seen him act'.² Undoubtedly Mattei felt cheated. According to Kielmansegge: 'the report that Signora Matthaei ... had been taken in by Signora Paganini, who is said to have recommended him, seems highly probable ... his journey is said to have cost Matthaei £200, and I have been told she wishes to get rid of him'.³ After his London season Leonardi seems to have given up singing on the stage for good. He may have gone back to his prompt-box or ticket selling office.

5. The Ultima Parte

Clementina Cremonini (1762-63)

For the sake of completeness, a singer should be mentioned who appeared briefly during Mattei's season of 1762-63 as a surplus *parte seria*, and whose engagement may well have been a matter of favouritism. In April 1763 Clementina Cremonini took part in one burletta production, the pasticcio of *La finta sposa*, in which she sang the small serious role of Ismene, conceived especially for her by

¹ Kielmansegge, 154.

² *Ibid.*, 154-5.

³ *Ibid.*, 155.

Bach.¹ She had made her debut in his new serious opera *Orione* two months earlier, singing the small part of Nice (the opera involved no fewer than nine singers, with Clementina in the last role).

According to Burney,

the Cremonini had more schooling, and attempted more than the Eberardi [who had sung the last parts in the *opere serie* during the previous seasons] ... but was less amiable. Her voice, though a young woman, was in decay, and failed on all occasions of the least difficulty; which, however, did not prevent her from attempting passages that not only required more voice, but more abilities than she could boast.²

Maybe she had influential relations within the music-loving high society. Strikingly, she was asked to appear in two of the Mozarts' public concerts in London (Spring Garden, 5 June 1764, and Hickford's Great Room, 13 May 1765). On the recommendation of Angiola Sartori the young singer was engaged by Giardini for the *ultime parti* in the operas of the 1763-64 season, a position which, according to Giardini, only required that the singer had 'a good figure' and should 'occasionally perform in mens cloaths'.³ However, her father (a London-based Italian musician?) refused to sign her contract (she was then still a minor),⁴ and she moved to the Drury Lane Theatre to sing in the English serious operas, where, according to William Hopkins, prompter at Drury Lane, she 'sings very fine - very graceful deportment, - and is a great support to the opera'.⁵ Burney saw her performing again at the King's Theatre during 1764-65, now reporting that she was a 'good musician, with a modern style of singing, but almost without voice'.⁶ When in the spring of 1765 Garrick and Burney planned to stage *Le devin du village* in an English translation at Drury Lane, Cremonini rivalled Mrs Cibber to undertake the first part of Phoebe, and she studied the role. However, Burney disapproved, asserting that, though she sang 'in a good taste', her voice was in decay, and she 'would have pronounced the words very ill'.⁷ Burney's version of Jean-Jacques Rousseau's piece was eventually performed on 21 November 1766 with Elizabeth Wright in the main role. In the summer of 1765 Clementina Cremonini went to Ireland; first to Dublin, where she sang at the Smock Alley Theatre and Crow Street Theatre and lodged 'at

¹ See appendix I, table 5. The role of Ismene is not included in the original libretto of Bologna, 1755, or the Dublin revival, 1762; see Sartori, no. 10556; Dublin libretto, 1762.

² *General History*, i. 864.

³ Letter from Giardini to Leone, London, 15 July 1763, reproduced in *PMHa*, 64, 65.

⁴ See *ibid.*, 5, 10, 44-5.

⁵ Cited in Fiske, 312.

⁶ *General History*, i. 868.

⁷ *Memoirs*, 168.

Mr. Cochran's, Taylor, in Abbey-street',¹ later, in 1767, seemingly to Limerick where together with Tenducci she may have formed part of the local entertainments. A letter from Limerick, sent to *The Gazetteer and New Daily Advertiser* of 7 October 1767 reads: 'We have had here, during our assizes, more diversions than ever yet was known to be assembled at one time in this city. The two Italian singers, Tenducci and Crimonini [*sic*], with their consorts; the two slight of hand men, who call themselves Breslaw and Brussia; Talimen and Dwarf's companies of comedians ...' This is the last trace which can be found of this young singer. Burney observed in relation to Cremonini: 'though a good singer with little voice may give great pleasure in a room; yet power is so necessary to fill a great theatre, that it is dangerous to give a principal part to a feeble voice; as the trying to enforce it beyond its natural power, in order to be heard in the most remote parts of the house, endangers the intonation'.² Apparently, the lack of a powerful voice had prevented success.

6. Conclusion: the King's Theatre Recruitment of Comic Singers in 1760-63

In accordance with the notion that excellent *primi buffi* guaranteed success, Mattei paid much attention to their selection. Sending her agents on a head-hunting mission through Italy in the summer of 1760, she must have welcomed the news that they had succeeded in engaging the renowned Paganinis. When news of Domenico and Anna De Amicis' fame reached London by the early 1760s, Mattei immediately started negotiations to have them signed up for the King's Theatre, undoubtedly being briefed on their Dublin success by opera patrons such as Walpole.

The singers of *parti serie* were also chosen with care. Certainly the women (with the exception perhaps of Carmignani) had enjoyed acclaim in Italy before they came to England. It should be noted that Calori, Curioni and Sartori readily gave up their newly acquired Italian *prima donna* positions for more modest ones in London. Apparently if one did not belong to the top *prime donne* of Italy, a King's Theatre contract as *seconda donna* was a good professional move. Angiola Sartori in particular seems to have been an experienced and meritorious singer: she had had a busy stage career of at least twelve years singing principal (and other) roles at the foremost Italian theatres. None of the male *parti serie* had reached such a status in Italy (not even at small-scale theatres) before they came

¹ *FDJ* 31 Aug. - 3 Sep. 1765.

² *Memoirs*, 168-9.

to London, although Pietro Sorbelloni probably possessed favourable written references from the Lisbon and Madrid courts.

Mattei knew several of her *parte seria* singers personally from her own Italian career as a singer (Sorbelloni, Curioni, Carmignani), while the others were well acquainted either with the *primi buffi* (Sartori with the Paganinis, Carmignani with the De Amicis) or with the house composer (Calori with Cocchi, Carmignani with Bach). Two of them remained attached to the King's Theatre after Mattei's burletta season. Giustinelli began a long-lasting connection with the King's Theatre as second singer in the *opere serie* and Sartori seems to have enjoyed a brief career as an assistant-agent to Felice Giardini.

Mattei was obviously much less concerned about the quality and reputation of her second and third *buffi*. Most of them were young and quite unknown, with less than ten years' experience on the public stage, at best being at the outset of a career which would bring them fame elsewhere. Quilici was the sole second singer with a long operatic past (nineteen years), but he does not seem to have been a superior singer. Second and third singers were usually engaged only at the last minute: Zonca was signed up in Italy hardly five weeks before his King's Theatre debut; Tedeschini, though living in London, was contacted only after the rest of the company had been signed up. Others seem to have been engaged with a certain degree of nonchalance: Zingoni belonged to the package deal with the De Amicis, while the Paganinis apparently performed an act of charity by recommending Leonardi.

In general, there was a considerable *va-et-vient* of singers during Mattei's reign. All the burletta singers (*parti serie* included) were dismissed from the King's Theatre after one season, with the exception of the Paganinis, Sartori, Giustinelli, Quilici and Eberardi, who stayed for two seasons. Maria and Carlo Paganini seem to have been the only singers who desired to leave. Others did not return to Italy after their King's Theatre contract ended, but hung about in London, hoping for a new opera engagement (Calori, Sartori, Quilici and Tedeschini). Some singers quit the opera stage for good (soon) after their King's Theatre engagement, either because their career moved in another direction, or because they lacked sufficient ability, but mostly because of both. Some young talents were

unnoticed or denied in London: Angiola Calori, Marianna Valsecchi and Giovanni Zonca became successful singers abroad, after they had left London. Only the young Eberardi was acknowledged to have talent, became a favourite with the King's Theatre audience and knew further success in Italy and Vienna (as long as her acting was left out of consideration).

3. The King's Theatre's Comic Department. Repertory and Management from 1760 to 1763¹

1. 'Even Tuesday's Operas are Crowded Now'. The King's Theatre Season of 1760-61

In the summer of 1760 the King's Theatre management busily prepared to assemble the opera company for the coming season. Mattei informed the London audience in a notice in *The London Chronicle* of 7 August that 'Signiora Buffar [Maria Paganini]² is shortly expected over (with several others) to direct and perform in the Tuesday night burlettas at the Opera House'. This suggests that Mattei was to leave the actual production of the burlettas in the hands of the experienced *prima buffa*. The 'several others' shortly expected over included Carlo Paganini and the two young Italian singers, who presumably accompanied the Paganinis on their journey across the channel, Teresa Eberardi and Pietro Sorbelloni. In the following three weeks, the impresario completed negotiations with Filippo Elisi and two London-based singers, Gaetano Quilici and Angiola Calori, and proudly introduced her new troupe to the London audience on 26 August 1760:

Signora Mattei, who, under the gracious auspices of the nobility, gentry, &c., has undertaken the direction of Italian serious opera and burlettas at the King's Theatre ... has now the honour to assure them, that she will be able to keep the promise made by her of exhibiting those dramas to the greatest advantage possible, she having engaged the following performers viz.

For the serious operas: Signora Mattei; Signor Filippo Elisi, the first singer in Italy; Signor Gaetano Quilici, tenor; Signora Angiola Calori, second woman; Signor Giovanni Sorbelloni,³ second man; a new singer for the lowest character.

For the burlettas: Signora Paganini, the first female comic character and the most famous in Italy; Signor Gaetano Quilici, first man; Signor Paganini, second man; Signora Eberardi, second woman; Signora Angiola Calori, serious parts in the burlettas; Signor Giovanni Sorbelloni, serious parts in the burlettas; Signor N.N., third man.¹

As is known, the 'lowest characters' in the serious and comic operas, positions still vacant at the end of August, were soon afterwards occupied by Eberardi and Christiano Tedeschini respectively.

The London Chronicle of 7 August 1760 further reported that 'Mr. Pinto is to have the

¹ For an overview of the King's Theatre performances from 1760 tot 1763, see appendix III.

² Undoubtedly 'Signiora Buffar' is a misinterpretation by the editor of the paper, who was probably told to announce that the Signora *buffa*, i.e. Maria Paganini, would lead the comic troupe.

³ Pietro (not Giovanni) Sorbelloni was engaged by Mattei for this season. Pietro is listed in the London librettos of *Arianna e Teseo*, *Il filosofo di campagna*, *La Didone abbandonata* and *Le pescatrici* of 1760-61. As far as is known, there was no singer called Giovanni Sorbelloni.

management of and lead the band'. Thomas Pinto, a 'miraculous player', and one of the most prominent violinists in Britain, had been the principal violinist at the King's Theatre since 1757.² Though not mentioned in the press notices, Mattei renewed the contracts of the composer Cocchi and the poet Giovanni Gualberto Bottarelli. What is known about Bottarelli's pre-London career shows him as a rather unscrupulous adventurer. Originally from Sienna, Bottarelli was recruited in 1741 by Carl Heinrich Graun, the Kapellmeister of Frederick the Great, to work as a librettist for the brand new Berlin opera house.³ He translated into singable Italian verses the opera scenarios sketched by the King from classical French tragedies, and adapted existing librettos, which he occasionally and impertinently signed with his own name.⁴ After Frederick had dismissed him,⁵ he travelled to Paris, where in 1745 he tried to shock the Freemasonry milieu by the publication of a book in which he revealed their secrets (*L'Ordre des francs-maçons trahi et le secret des Mopses dévoilé*). 'No one says anything', reported Giacomo Casanova (who was at that time in Paris and frequented the Freemasonry circles), 'except that he is a scoundrel'.⁶ By the end of the 1750s Bottarelli moved to London and managed to obtain an engagement as a house poet at the King's Theatre, replacing Vanneschi.⁷ Though initially Bottarelli's role consisted mainly in helping to alter the texts of imported burlettas, he soon wrote librettos of his own, set to music by Cocchi, J.C. Bach, Mattia Vento, Alessandri, Guglielmi and Sacchini, and (though never completely abandoning his plagiaristic activities) was to become an established figure at the London opera house for the next decade and a half.⁸

Il mondo della luna

On 22 November 1760, about two months after the opera troupe had been formed, the King's Theatre

¹ LC and PA 26 Aug. 1760.

² Burney, *General History*, i. 856; see also Nicholas Temperley, 'Pinto, Thomas', *New Grove*, xiv. 759.

³ See also the libretto of *Il re alla caccia*, London, 1769, where he tells of 'The judgment I have acquired by twenty-eight years practice in writing for the Italian theatre'.

⁴ For example, Antonio Salvi's *Roselinda*; see Brachvogel, 94. For Bottarelli's service at the Prussian court, see also Brachvogel, 94, 97, 108, 116, 119; Schneider, 16b; Helm, 92, 102; Yorke-Long, 112-3.

⁵ Eugene Helm's worklist (in 'Graun, Carl Heinrich', *New Grove*, vii. 646) shows that the last opera for which Bottarelli provided the text in Berlin was Graun's *La festa del Imeneo*, premièred on 18 July 1744.

⁶ Casanova, iii. 118, 317.

⁷ Among his earliest writings for the London opera house are the texts of the cantatas *La vera lode* and *Il merito coronato*, which were performed by the King's Theatre company on 2 July 1759 in Oxford.

⁸ At the end of the 1760s he was living in Wardour Street, St Ann's, Soho; see his announcement at the back of the libretto of *Il re alla caccia*, London, 1769. For an overview of the 1760-61 company, see appendix III.

curtain was raised to present the first production of the season and the first burletta shown for ten years. One of the results of the fruitful collaboration between Goldoni and Galuppi, *Il mondo della luna* was first performed at the San Moisè in Venice on 29 January 1750.¹ Hinging on the naivety of Buonafide (Sir Credulous in the London production), who believes he has been transported to the moon, and including some exotic moon scenes, *Il mondo della luna* immediately conquered the stage, being performed nearly every successive year until 1760 in Italy and such distant places as Prague, Dresden, Brunswick, Hamburg, St Petersburg and Barcelona. At least eighteen revivals are known of Galuppi's version of *Il mondo* before it arrived in London.² It became a favourite with the most regarded *buffi* of the time. Francesco Carattoli and Francesco Baglioni sang in the première in 1750 and took the burletta to Verona later that year.³ Pietro Pertici and his wife Catterina Brogi performed it in Florence in 1751 as one of the first productions of the National Tuscan Theatre, founded to promote the latest Italian and foreign comic theatrical products.⁴ Later, other celebrated composers tackled Goldoni's libretto as well, among them Piccinni (Milan, 1770), Haydn (Esterházy, 1777) and Giovanni Paisiello, whose score was applauded by the Empress of Russia, Catterina II (St Petersburg, 1783), and the King of the two Sicilies, Ferdinand IV (Naples, 1784).¹

It was undoubtedly the Paganinis who brought Galuppi's score to London. They had not featured in the Venice première, but had quickly added the piece to their repertory, singing its leading roles as early as 1751 (Milan) and 1752 (Vercelli). A comparison of the librettos of some *Il mondo* productions reveals that it was probably the Vercelli version that the Paganinis took to London, it being their most recent revival of the burletta. Apart from the usual pruning, the recitatives of the first two acts were virtually copied from those of the Vercelli production (the second act of Vercelli being a heavily reworked version of the Venice première of 1750), and two arias newly inserted in the Paganinis' Vercelli revival were retained in London (see also appendix II, table 1). However, fourteen of the twenty-five arias from the Vercelli production were cast aside at the King's Theatre. The duets and all the songs for Sorbelloni and Calori (the *parti serie*) and for Quilici in London were

¹ For the Goldoni-Galuppi collaborations (Venice, 1749-54), see Hertz, 70-1.

² See Piovano, 'Baldassare Galuppi' (1906): 723; Sartori, nos. 15863-88; libretto *Il mondo della luna*, Barcelona, 1751 (not mentioned in Sartori).

³ See Sartori, nos. 15864-5.

⁴ See Weaver and Weaver, *Chronology*, 1993, 135.

substitutions, one of which may even have stemmed from an *opera seria*: 'Quel labbro adorato' for Sorbelloni later recurred in the London pasticcio *Sifare*, presented in 1767.² Even Maria Paganini - whom we assume to have been the director of the London comic productions - had to study two additional songs. The patchwork continued after the libretto was handed in for printing: Quilici's substitute aria 'Io ho vespaio' was in turn replaced by 'Bella mia se son' (taken from *Orazio*, one of the burlettas shown at King's in the late 1740s). Adjustments were made later still: undoubtedly at the insistence of the Paganinis, their duet 'Non è ver non hò' was replaced shortly after the first London performance by 'Non è ver son crudele' from Goldoni's and Galuppi's *Il conte Caramella*, premièred (presumably by the Paganinis) in Verona in 1749;³ the duet had also been used in their Berlin production of *Bertoldo, Bertoldino e Cacassenno* in 1754.

Il mondo was a success in London. The *primi buffi* were promoted as the new stars; they performed more solo arias than they had done in Vercelli and than any of the other singers of the London troupe did. Six of the eight *Favourite Songs* of the opera were theirs - all of Maria Paganini's songs were included in the collection.⁴ Burney thought the music was 'in a truly pleasant and agreeable comic style', and remembered that 'particularly: Se l'uomini sospirano - Quando si trovano - O come dolce amar, which, excellent in themselves, by the captivating manner in which they were sung and acted by the Paganini [Maria], became doubly interesting'.⁵ *Il mondo* was performed on seven successive opera nights and apparently delayed serious opera performances until 16 December. According to Burney, 'with the music and performance of this burletta the town seemed so pleased, that ... Elisi was kept in reserve till December'.¹ It should be noted that according to Gray it was not Maria Paganini's sudden popularity which kept Elisi from the stage, but his being 'ill ever since he

¹ See James L. Jackman, 'Goldoni, Carlo', *New Grove*, vii. 503. The London production of 1760 appears to have been the last Galuppi revival.

² Cf. Burney, *General History*, i. 874: 'Guarducci gained great applause by his polished manner of singing a simple and elegant air by Galuppi: *Quel labro adorato*, which was constantly encored during the run of the opera [*Sifare*]'.

³ 'Non è ver son crudele' is not included in the libretto of the London production of 1760, but in the *Favourite Songs* of *Il mondo della luna*, published one month after the première, on 19 Dec. 1760 (see *PA* 19 Dec. 1760). The cast of the première of *Il conte caramella* is unknown, but the Paganinis were engaged as *primi buffi* in Verona at the end of 1749, the presumed date of the première according to James Jackman ('Galuppi, Baldassare', *New Grove*, vii. 137).

⁴ Apart from the six songs in *The Favourite Songs* of *Il mondo*, published on 19 Dec. 1760, two more were printed and added at the end of the volume with the *Favourite Songs* of the next burletta of the season, *Il filosofo di campagna*, published at the end of Jan. 1761 (*PA* 28 Jan. 1761).

⁵ *General History*, i. 859.

came'; Walpole specified the diagnosis: 'Elisi ... cannot get rid of a fever, and has not appeared yet'.² But both did fully agree on the new *prima buffa*. While Gray enthusiastically wrote about the 'delightful new woman in the burlettas', Walpole reported that 'The comic opera pleases extremely; the woman Paganini has more applause than I almost ever remember; every song she sings is encored'.³ George Hogarth was also fascinated: 'Il Mondo della Luna ... delighted the public, not only by the lightness and gaiety of the music, but by the admirable acting and singing of Signora Paganini'.⁴ Maria Paganini clearly held the attention and captured the hearts of the London audience at least as much as the music of the 'new' genre did. Whereas some months earlier the London newspaper readers were warned that 'syrens of Italy were luring the Britons to destruction with their fallacious warblings' and every 'Italian influence had to be totally extirpated', at the end of 1760 the climate at the King's Theatre was very 'apt to try foreign constitutions', as Walpole asserted.⁵

The first serious production with which *Il mondo*, from the third week of December onwards, alternated on Saturday nights was also highly appreciated. Though a *seria pasticcio* - so much despised during the previous season - *Arianna e Teseo* 'was very much applauded by crowded houses a great part of the season'.⁶ The first performance on 16 December was accompanied by a 'musical prologue set by Signor Cocchi and sung by Signora Mattei', in which the manager, hoping for the audience's benevolence to support her Italian dramas, explains the sublime qualities of both genres. In the serious opera 'deities and kings exalt ... music, painting, poetry unite their various powers, to charm the passive mind: conveying it, as shifts the magic scene, o'er lands and seas and skies as lightning swift', while the 'blithesome' burletta 'exhil'rat[es] the heart with strokes of humour, more pleasant made by corresponding airs'.⁷ Whilst *Arianna* was running in December and January, its second singers (Calori, Quilici, Sorbelloni and Eberardi) were preparing for the next comic opera,

¹ *Ibid.*

² Gray, ii. 716: to Mason, 10 Dec. 1760; Walpole, xxi. 459: to Mann, 5 Dec. 1760.

³ Gray, *ibid.*, and Walpole, *ibid.* Of the total of eight arias published in *Favourite Songs*, five were for Maria Paganini (including the duet with Carlo Paganini: 'Non è ver son crudele').

⁴ Hogarth, i. 293.

⁵ *PL* 16 Sep. 1760 (cited above); Walpole, xxi. 459: to Mann, 5 Dec. 1760.

⁶ Burney, *General History*, i. 860. *Arianna e Teseo* was directed by Cocchi. Mattei and Elisi sang the main roles. Calori, Quilici, Sorbelloni and Eberardi the others.

⁷ Cited in *PA* 22 Dec. 1760.

which, according to Burney, was to 'surpass in musical merit all the comic operas that were performed in England, till the *Buona Figliuola*'.¹

Il filosofo di campagna

Another creation of Goldoni and Galuppi, *Il filosofo di campagna* was originally written for the San Samuele Theatre in Venice. It was premièred on 26 October 1754 with three heavyweight *buffi* in the main roles of a typical burletta-intrigue: Carattoli portrayed the greedy Don Tritemio, who wishes his daughter Eugenia to marry Nardo, a rich middle-aged country philosopher played by Francesco Baglioni, who instead ends up marrying the cunning servant-maid Lesbina (Clementina Baglioni).² Goldoni and Galuppi again scored a success. Up to 1780 this comic opera was revived at least fifty-five times and made the rounds of the enlightened courts all over Europe. Between 1754 and 1780 *Il filosofo* was performed at the court theatres of Frederick the Great (Berlin), Tsarina Elisabeth (St Petersburg), Duke Charles de Lorraine (Brussels), Empress Maria Theresa (Vienna), Elector Palatine Carl Theodor (Mannheim) and King Gustavus III (Stockholm).³ London alone witnessed six different productions between 1761 and 1772.⁴

The first London performance of *Il filosofo* took place on 6 January 1761 with the principal roles taken by Carlo Paganini (Nardo), Maria Paganini (Lesbina) - both had performed these roles in Novara three years earlier - and Quilici (Don Tritemio). As can be seen in appendix II, table 2, listing the arias of eleven different productions, the London pasticheurs did not particularly follow the Paganinis' most recent revival (Novara, 1757). One of Eugenia's songs ('Che mai più bramar'), for example, which was substituted in Novara, was retained as in the Venice première. A copy of the original version of the score seems to have been present at the King's Theatre: the British Library holds a score of *Il filosofo*, transcribed in 1761, the arias of which entirely correspond with those of the Venice première.⁵ The London version, seven years after the première, still incorporated twenty of the

¹ *General History*, i. 860.

² See also Sartori, no. 10348.

³ For the different productions of *Il filosofo*, see Sartori, nos. 10348-81; Piovano, 'Baldassare Galuppi', (1907): 342; additional productions have been found in E-Bc (Barcelona, 1758), B-Bc and B-Br (Brussels, 1759, 1766; see the list of librettos in the bibliography).

⁴ *Il filosofo di campagna* was produced at the King's Theatre in Jan. 1761, Oct. 1761, Apr. 1767, May 1769, Jan. 1770 and Feb. 1772.

⁵ See GB-Lbm Add. 16141: 'Il filosofo di campagna del Sig^l Baldassare Galuppi. 1761'; Hughes-Hughes, 295.

twenty-seven original Venice arias. The five ensemble numbers and all four of Lesbina's original songs were retained. Obviously Galuppi's score was still thought appropriate for the London revival: beautiful and still modern, it suited the capabilities of the new singers. Apart from the severe thinning out of the recitatives, the major changes concerned substitutes for most of Nardo's arias (to be sung by the 'coarse' Carlo, who kept only one of his four Novara arias)¹ and the increase of Lesbina's songs from four in Venice to six in London.²

The King's Theatre *Il filosofo* was another triumph for the *buffo* company: it had a run of sixteen nights, interrupted only by two benefit performances.³ Two sets of *Favourite Songs* from the opera were published within five weeks of its première.⁴ Burney was excited about the piece:

Its success was proportioned to its merit. Though Signor Paganini was but a coarse first man, his wife, Eberardi and Sorbelloni, performed their parts very much to the satisfaction of the public ... the lively and playful air: *Donne, donne siamo nate*, was sung in a way so piquant and agreeable, that the applause Paganini acquired by it amounted almost to acclamation. Other parts of the music were sufficiently good to support bad singing; for the base song: *Ho per lei in mezzo al core*, was always heard with pleasure, though sung by Paganini, almost without a voice ... Indeed, the airs of every kind, in *Il Filosofo di Campagna*, were in such favour, that Paganini was generally encored in whatever she sung.⁵

'The Opera is crowded this year like an ordinary theatre', Gray asserted two weeks after the London première of *Il filosofo*.⁶ The burletta cured the King's Theatre of the deserted-Tuesday-nights malady, as is obvious from Walpole's letter to George Montagu, written in the middle of the run of *Il filosofo*: 'Prepare yourself for crowds, multitudes ... There were no fewer than four of these throngs on Tuesday last, at the Duke of Cumberland's, Princess Emily's, the Opera, and Lady Northumberland's - for even operas, Tuesday's operas, are crowded now'.⁷ Gray fairly ascribed part of the overall success of the King's Theatre performances that season to the principal serious performers, Elisi and Mattei, whose attention to expression and relevant acting he appreciated, but he could hardly wait to praise what brought him most joy at the opera house:

¹ Burney, *General History*, i. 860.

² Maria Paganini's prominent position in the London production of the burletta is also mirrored in the *Favourite Songs* from *Il filosofo di campagna*: four out of the nine arias printed were hers.

³ *Il mondo della luna* was performed for the benefit of Mlle Asselin on 26 Feb. 1761 and *I tre gobbi rivali* for the benefit of the Paganinis on 9 Mar. 1761.

⁴ See *PA* 28 Jan. and 12 Feb. 1761.

⁵ *General History*, i. 860.

⁶ Gray, ii. 723: to Mason, 22 Jan. 1761.

⁷ Walpole, ix. 337: 7 Feb. 1761.

... but then the burlettas, and the Paganina [*sic*] - I have not been so pleased with any thing these many years. She ... has a face, that speaks the language of all nations. She has not the invention, the fire, and the variety of action, that the Spiletta had, yet she is light, alive, ever in motion, and above all graceful: but then her voice, her ear, her taste of singing! good God ... ¹

However, the height of her success was still to come.

I tre gobbi rivali

Being 'extremely desirous to shew their most respectful and grateful return for the very great encouragement and honour they have met with', the Paganinis decided to present for their benefit (9 March 1761) a new piece, 'which is purely comic, without any serious part in it, and will be performed on this occasion only', underlining its exclusive and festive character.² The expectations for the performance ran exceptionally high. On the evening of the benefit, 'such a crowd assembled as I never remember to have seen on the like occasion, before, or since,' Burney writes, stating that 'not one third of the company that presented themselves at the Opera-house doors were able to obtain admission. Caps were lost, and gowns torn to pieces, without number or mercy, in the struggle to get in'.³ Undoubtedly the Paganinis were enjoying a heyday, attracting nearly the entire London high society to their little intermezzo. However, despite the 'unbounded favours' the Paganinis received from the 'numerous assembly' that evening, some members of the audience were disappointed.⁴ A 'purely comic' opera, with no *parte seria* in it, was not what pleased Londoners most. Burney hated the 'buffoonery' with which the piece abounded, and thought Ciampi's music inferior, though he stretched the truth when he argued that *I tre gobbi rivali* was so bad 'that it was never performed again'.⁵

I tre gobbi rivali was an intermezzo performed by the Paganinis, Quilici, and Tedeschini. Maria played the role of Madama Vezzosa who cannot choose between her three lovers. The piece was first performed during Carnival 1749 at the Venetian San Moisè, with a cast including the Paganinis and Carattoli, and with music composed by Ciampi. Thereafter, the Paganinis performed it whenever the occasion seemed fit, introducing it in 1754 with éclat to Frederick the Great and the Berlin

¹ Gray, ii. 723: to Mason, 22 Jan. 1761.

² *PA* 10 Feb. 1761.

³ *General History*, i. 860.

⁴ *PA* 12 Mar. 1761.

⁵ *General History*, i. 860n.

aristocracy (see *supra*). However, the fact that the opera was hardly ever chosen to be performed by other *buffi* may partly confirm Burney's verdict.¹ As a matter of fact, Italian intermezzos had never really charmed the King's Theatre audience. The first time the opera house had presented the genre - during Farinelli's last (and unsuccessful) London season of 1736-37 - 'people thought it a dull kind of dumb show'.² The only other time an intermezzo was staged at the King's Theatre was in March 1750 when Pergolesi's *La serva padrona* completely misfired as an afterpiece to the failed opera *Adriano in Siria*, performed during Crosa's chaotic second London season.³

Meanwhile, in February 1761 Mattei's serious company replaced *Arianna* with *Tito Manlio*, a new opera by Cocchi, but 'it being found that Arianna, notwithstanding its many representations, had still more attractions, this opera, after three or four trials [four], was wholly laid aside, and Arianna resumed till Didone Abandonata, a serious opera by Perez and Galuppi ... could be got ready', as Burney remembered.⁴ The performances of the serious operas went off quite inconspicuously. It was the burlettas which, despite the mishap of *I tre gobbi*, continued to draw most acclaim from an enraptured audience.

Le pescatrici

On Tuesday 28 April the last comic opera of the season was brought out. Originally a joint effort by Goldoni and the young Bertoni, *Le pescatrici* was created on 26 December 1751 to open the Carnival season at the San Samuele in Venice.⁵ Until its introduction in London, this *dramma giocoso* toured most of the large Italian opera cities and was adopted by the Baglionis, the De Amicis and the Tonelli sisters, by Francesco Carattoli, Filippo Laschi, Faustina Tedeschi, and Pietro and Catterina Pertici.⁶ It travelled to Dresden, Prague and Barcelona. In 1754 Goldoni's text was also set to music by Galuppi (Bergamo) and in 1770 by Haydn (Eszterháza).⁷

¹ Neither a score nor a libretto of the London production has been preserved.

² Walpole, xviii. 211: to Mann, 14 Apr. 1743.

³ See Willaert, 22-9.

⁴ *General History*, i. 861.

⁵ Sven Hansell, 'Bertoni, Ferdinando', *New Grove*, ii. 645.

⁶ For the revivals of Bertoni's version and their interpreters, see Sartori, nos. 18586-8, 18590-1, 18593, 18595, 18599-600, 18602-3, 18605.

⁷ See Sartori, nos. 18589 and 18606.

Mattei announced that the King's Theatre production of *Le pescatrici* was based on Bertoni's score, reminding the audience that the composer was the 'author of the favourite song Ah se un cuore barbaro' in *Demetrio*, performed at the King's Theatre two seasons earlier.¹ None of the singers seems to have been acquainted with the piece, except for the *seconda buffa* Teresa Eberardi, who had taken part in the Cologne revival of 1758, which was, however, announced as being based on Galuppi's score, not Bertoni's.² Two elements in the London libretto suggest that Teresa made the Cologne libretto available to the King's Theatre pasticheurs: one London song, Nerina's 'Son furba', had been performed in Cologne, but not in Venice (the première of Bertoni's version), and all the London aria texts that date back to the Venice version are also present in the Cologne book (see appendix II, table 3). Thus at first sight, much of Galuppi's music may have been used in London, the more so as at least one King's Theatre substitute aria ('Frà cetre e cimbali') came from Galuppi's *Le virtuosi ridicoli*. This makes one wonder why Bertoni's name was used to attract attention, when he, unlike Galuppi, was still quite unknown in the London opera world. However, table 3/A of appendix II shows that the Cologne opera directors borrowed more from Bertoni's score than they had announced; the Cologne libretto, supposedly the King's Theatre model, contained five arias which refer to Bertoni's Venice but not to Galuppi's Bergamo production. Without surviving scores for the different versions of *Le pescatrici*, it is difficult to determine which one was relied on most in London - unless we take the King's Theatre announcement for granted and assume that the London revival was based on Bertoni's score. After all, his score had been the most successful in Italy, being revived most frequently. If Bertoni's original score was used, it may have been brought to London by Cocchi who must have known Bertoni: both had stayed in Venice at the time of the première of *Le pescatrici* and had been choir directors to one of the four famous Venice Ospedali grande, Bertoni to the Ospedale dei Mendicanti, Cocchi to the Ospedale degli Incurabili.³

One third of the London songs were substitutions. Some came from other Goldoni burlettas, others may have been newly composed by Cocchi.⁴ Lesbina, the original second woman's part, became the first part: apart from the pair of songs retained from Cologne (and Venice and Bergamo),

¹ PA 27 Apr. 1761. *Demetrio* had been performed at the King's on 16 Dec. 1758.

² See Sartori, no. 18598.

³ See Baldauf-Berdes, 114-5, 135, 217-8; Pierro Weiss, 'Cocchi, Gioacchino', *New Grove*, iv. 509.

⁴ According to Robert Münster ('Lampugnani, Giovanni Battista', in *MGG*, viii. 157), *Le pescatrici* also contained music by Lampugnani.

three new songs were added. Frisolino's number of arias was doubled in London. Needless to say, Lesbina and Frisolino were portrayed by Maria and Carlo Paganini.¹ All of Frisolino's songs were new. Nerina, the original first woman's part, was downgraded in London to the second role, sung by Eberardi, with three instead of four songs (she kept none of her Cologne songs). Lindoro (Pietro Sorbelloni) received Eurilda's Cologne songs, while Eurilda (Calori) retained two of Lindoro's earlier songs. The *tutti* remained the same.²

Bottarelli and Cocchi changed the overall structure and outlook of the burletta much more than did the pasticheurs of other revivals (e.g. the Barcelona revival). Most of the London changes may be ascribed to the desire to make Maria and Carlo Paganini tower above the other characters and thus to meet the audience's need to admire their stars. However, other alterations (the increase in the number of arias and the shifting of arias within the acts) may simply have been made because the pasticheurs were convinced that the changes would do greater justice to the abilities of the singers and to the drama.

Le pescatrici, in its English guise, pleased the London audience. 'We have a rage at present for burlettas', Walpole informed Mann during its run in May and June, and accordingly asked him to send the music of burlettas then being shown in Florence.³ Burney, recalling how it was 'well attended till the end of the season', loved *Le pescatrici*:

The music to this burletta is extremely pleasing, and many of the airs, sung by Paganini and Eberardi were constantly encored ... No composer is mentioned either in the book of the words, or printed copy of the music; but it must have been chiefly by Galuppi and Latilla, as there were no other masters at this time who wrote so well in this style.⁴

Obviously Burney was not *au fait* with Bertoni's capabilities.

Towards the end of the season a 'grand serenata' was performed (3 June 1761), set by Cocchi to celebrate the King's birthday.⁵ Walpole missed the performance, 'concluding that a serenata for a birthday would be as dull and as vulgar as those festivities generally are', but regretted it afterwards. He heard 'of nothing but the enchantment of it. There was a second orchestra in the footman's gallery,

¹ For the London production, one of Frisolino's original songs went to Quilici, who played Burlatto.

² The great number of ensembles is the result of the insertion of several quartets for the *primi* and *secondi buffi* who dramatically are equally important.

³ Walpole, xxi. 506: to Mann, 14 May 1761.

⁴ *General History*, i. 861.

⁵ *PA* 1 June 1761.

disguised by clouds, and filled with the music of the King's chapel. The choristers behaved like angels and the harmony between the two bands was in the most exact time. Elisi piqued himself, and beat both heaven and earth'.¹ Even serenatas were interesting this season.

Conclusion

Mattei's new opera policy had worked. In contrast with previous years, the 1760-61 King's Theatre season 'carried the impresaria reputably and profitably through the season' - her 'great success, this winter' even improved her own singing, as Thomas Gray assures us.² While the relative novelty of the burletta genre enchanted the audience, careful recruitment of the *primi buffi* and a rational and economical approach to the programme and the personnel were most to be credited.

The announced schedule of serious Saturday and comic Tuesday performances was all but maintained. This regularity earned the manager a reputation for reliability with both her audiences and her personnel.³ Within each genre each production enjoyed a considerable number of successive performances before being replaced by a new opera of the same genre. The principal singers, Mattei and Elisi, Maria and Carlo Paganini, respectively, only ever had one opera programmed at any time, which undoubtedly assured the quality of their performances; moreover, a new comic opera would be launched only when the new serious opera was in readiness (and vice versa), allowing the second singers sufficient time to study their new roles.

By limiting benefit performances for personnel at the King's Theatre, Mattei avoided extra presentations of popular pieces which attracted audiences but provided no income for the theatre.⁴ It can hardly be a coincidence that for their benefit at the King's Theatre the Paganinis played a completely new piece of a slightly different conception (*I tre gobbi rivali*, an intermezzo, not a full-scale comic opera), which was never repeated.

The burlettas introduced to London were good enough to diminish the risk of a failure: masterpieces of the expert Goldoni, 'le restaurateur du Théâtre Italien', the 'painter of nature', they

¹ Walpole, xxxviii. 87: to the Countess of Ailesbury, 13 June 1761.

² Burney, *General History*, i. 861; Gray, ii. 723: letter to Mason, 22 Jan. 1761.

³ The few irregularities in the programme were caused either by benefit performances or occasional nights (e.g. the birthday of the King).

⁴ Only the Paganinis and the dancer Mlle Asselin received a benefit night at the King's Theatre that season.

had all been tried out in Italy by comic bigwigs and had made a successful European tour.¹ None of the four comic pieces presented was advertised as a pasticcio. This was exceptional in a period when this genre was well-established as a 'necessary feature of a commercialized theater which demanded that operas be adjusted ... in response to audience reaction', but was undoubtedly Mattei's immediate answer to the dissatisfaction (arising around 1760) with pasticcio practice.² However, the comic operas presented in London during this season were certainly not merely reproductions of the Italian originals. Arias from previous revivals, other burlettas or earlier London productions were inserted, as well as new songs composed by the house composer. Although the results were pasticcios in the strict sense of the word, 'medleys of old Italian airs', the audience did not experience them as such.³ Their unfamiliarity with the repertory safeguarded them from any irritating feelings of *déjà vu*. Moreover, the burletta librettos reveal that arias were chosen with care, without disrupting the story-line, one of the major changes having been the provision of extra room for the acting and singing capabilities of the *prima buffa*. This feature, which cut across the usually quite democratic relations between comic singers, pleased the London audience.

2. The Transience of Fashion. The King's Theatre Season of 1761-62.

Flushed with success, Mattei planned her new opera season with enthusiasm and gratitude to the English audience. On 19 September 1761, nearly a month before the official opening of the season (which fell exceptionally early on 13 October), Mattei staged two grand serenatas as 'an humble testimony of her gratitude, zeal and veneration', and to mark the 'late auspicious nuptials, and approaching coronation of their Majesties', King George III and Queen Charlotte of Mecklenburg

¹ Libretto *La buona figliuola*, Paris, 1771; Voltaire cited in Kelly, i, 158.

² Price, 'Unity, Originality', 20. Of the complete 1760-61 programme only the first serious opera of the season, *Arianna e Teseo*, was advertised as being composed 'by several celebrated masters' (PA 16 Dec. 1760).

³ Goldsmith, 'Of the Opera', 249 (cited above).

Strelitz.¹ Sufficient spectacle was provided, with two bands of singers, one of which was in the upper gallery; and the newly arrived singers Angiola Sartori, Rosa Curioni and Giovanni Battista Zonca were introduced. The two serenatas presented on this occasion were *Le speranze della terra* and *Le promesse del cielo* (text by Bottarelli and music by Cocchi). *Le speranze della terra*, performed in June during the previous season, with a different cast, in honour of the King's birthday, would 'now appear with some alterations'.² The performance met with success enough; it was a 'splendid entertainment' with 'wonderful effects', performed for a 'brilliant and numerous audience'.³ The new Queen, who had arrived from Germany only two weeks earlier, was so pleased with the performance that she decided to go to the opera once a week.⁴ Royal support and protection seemed to lie ahead. Although royal presence provided no watertight guarantee for crowded houses,⁵ it helped to fill the theatre with fashion-conscious patrons on the first burletta night of the season, which took place on 17 October 1761 with a revival of *Il filosofo di campagna*. Burney reported: 'Il Filosofo di Campagna ... being the first [*sic*] time the royal pair had honoured the lyric theatre with their presence, occasioned such an unusual crowd of claimants for admission, as could not have been gratified with places, if instead of our diminutive Opera-house we had had a theatre of equal magnitude with the Coleseo at Rome'.⁶

But, despite the crowded houses at the start of the season, the number of subscribers who guaranteed support in advance decreased from twenty-four in 1760 to thirteen in 1761, the subscription income amounting to only £273.⁷ The 'wait and see' attitude of potential subscribers at the beginning of the season may partly have been prompted by the quality of the first production. On Tuesday 13 October the season had opened with the serious pasticcio *Alessandro nell'Indie*. Burney, who names Cocchi as the composer, was unimpressed: '[Cocchi] had two admirable singers to write for, Elisi and Mattei; yet their performance could not procure any of his airs an encore in the Opera-

¹ PA 16 Sep. 1761. The festive performance took place at the King's Theatre on 19 Sep. 1761.

² *Ibid.*

³ PA 21 Sep. 1761.

⁴ See Brooke, 83-5; Walpole, xxxviii. 123; to Henry Seymour Conway, 25 Sep. 1761. On the Queen's love for operas, see also Walpole, xxxviii. 101, 127, 143.

⁵ For example, see Walpole's letter to Conway of 25 Sep. 1761: 'Lord Chesterfield one night ... was asked, if he had been at the [opera] house? "Yes", said he, "but there was nobody but the King and Queen; and as I thought they might be talking business, I came away".'

⁶ *General History*, i. 862.

⁷ See Gibson, 'Italian Opera', 51.

house, or popularity out of it'.¹ Kielmansegge, who saw the pasticcio on 14 November, concluded that Mattei's voice was in decline.² However, it should be noted that subscribers often tended to be quite reluctant to pay their subscription money before the season began. This attitude is vividly exemplified by Walpole's irritation in the summer of 1763, caused by urgent calls for subscription. On 9 August 1763 he angrily wrote to his cousin Henry Seymour Conway, a zealous subscriber to the opera for decades,³ who wanted Walpole to be the same: 'Without your provoking me, I should not have come into the proposal of paying Giardini [the new manager]. We have been duped and cheated every winter for these twenty years by the undertakers of operas, and I never will pay a farthing more till the last moment nor can be terrified at their puffs; I am astonished you are'.⁴

Yet Kielmansegge relates how Mattei enjoyed 'the support of several lovers of music; amongst whom are several foreign ministers, who help to keep up the opera, and have supplied and advanced the money, in return for which they take half the profits, after deducting all the expenses, and the £800 which Matthaëi receives as principal singer'.⁵ This allowed her to start the season without sufficient subscriptions. The £2153 paid on 1 June 1761 by Peter Crawford, the treasurer of the theatre, to 'Jos. Leoni', presumably to recruit new singers in Italy, must have been advanced by the board.⁶ Apparently, another financial injection was administered on 12 December, when £924 was transferred into Crawford's account.⁷ The confidence Mattei and her opera company seem to have enjoyed from this board of aristocratic patrons may have been due to the success of the burlettas during the previous season, a success she was sure to repeat.⁸

Il mercato di Malmantile

On Tuesday 10 November, the comic troupe was ready to perform the first new burletta of the season, *Il mercato di Malmantile*. Goldoni's and Fischietti's opera had been premièred four years earlier, on

¹ *General History*, i. 862.

² Kielmansegge, 168-9.

³ See also King and Willaert, 249.

⁴ Walpole, xxxviii. 208.

⁵ Kielmansegge, 168: 14 Nov. 1761.

⁶ See Gibson, 'Italian Opera', 57. Crawford seems to have replaced Mattei's husband as treasurer, since on 20 June 1761 the King's Theatre accounts were transferred from Trombetta to Crawford; see *ibid.*, 54.

⁷ See Gibson, 'Italian Opera', 57.

⁸ For the 1761-62 opera company, see also appendix III.

26 December 1757 at the San Samuele Theatre in Venice with the Baglionis and Francesco Carattoli in the principal roles.¹ In 1758 it was revived in Bologna, Cologne, Florence, Leghorn, Milan and Piacenza, with largely different casts each time. Over the next decade, it was produced time and again in Europe. In 1763 it saw no fewer than fifteen performances during the summer season at the Viennese Burgtheater.² Edward Gibbon heard the burletta in Florence on 15 July 1764 when it finished off the Cocomero summer season, and wrote in his journal: 'The connoisseurs found the music beautiful. Though devoid of any taste for harmony, I heard la Clementine [Baglioni] with pleasure'.³

No composer is mentioned on the title page of the London libretto (as reproduced in Sartori's catalogue) and the press announcements. A closer look at the *Favourite Songs* collection of the opera immediately reveals heavy patchwork (see appendix II, table 4). Of the ten arias printed in the collection, only one also occurs in the original Venice libretto (sung in London by Eberardi). One may assume that Cocchi and Bottarelli made changes to give Maria Paganini additional prominence as the central soubrette: no fewer than four out of the eight solo arias in the *Favourite Songs* were hers. Part of the adaptation may also have been the result of four London singers having each taken part in different pre-London revivals and desiring songs from their own productions rather than from the original.⁴ Yet at least two of the arias 'dismissed' from the original libretto of *Il mercato di Malmantile* (in which none of the London singers had taken part) were sung by the Paganini troupe in *other* burlettas performed during their stay in London.⁵ Thus, the London pasticheurs took the trouble to drag arias from the original burletta to another, looking then for new songs to be inserted in the first one.

This pasticcio-work did, however, yield (or did not obstruct) success. On the night of the London première General Kielmansegge was again in the audience. He enjoyed the burletta, 'which is rather pretty, and has some good airs', and praised the first singers: 'The Buffo and the Buffa are very

¹ See also Sartori, no. 15437; Dennis Libby, 'Fischietti, Domenico', *New Grove*, vi. 616.

² Zechmeister, 485.

³ Gibbon, 161 ('Les connoisseurs trouvoient belle la musique, et tout depourvu comme je le suis, de gout pour l'harmonie, j'ai entendu avec plaisir la Clementine').

⁴ Carlo Paganini and Pietro Leonardi revived it in Bergamo and Piacenza in 1758, Teresa Eberardi in Cologne in 1758, and Giovanni Zonca in Bergamo in 1761.

⁵ 'Se nessuno ora' was to be heard later during the season in the production of *Bertoldo, Bertoldino e Cacasenno*, sung by Eberardi; 'Pensieri a capitolo' had been sung by Carlo Paganini in the London *Il filosofo di campagna*. It should be noted that 'Se nessuno ora' originally belonged to the role of the peasant Cecca, which was omitted from the London production.

well done by Signor Paganini and his wife; she has a good voice, and both have much feeling. Signora Sartori has a clear, high, and pleasant voice, and its beauty without doubt excels that of Matthaei's whom I heard afterwards', but he was critical towards Eberardi, Curioni and Zonca, and was even scandalized by Leonardi's appearance (see *infra*).¹ Burney credited the composers: 'The chief part of this music is worthy of the fertile pen of Galuppi, which succeeded equally well in serious and in comic songs; there is a spirit and a sportiveness in the airs inferior in no respect to the preceding operas. Fischietti's songs have likewise considerable merit of the same kind'.² During the run Walpole wrote to the Countess of Ailesbury on 28 November: 'Diversions, you know; Madam, are never at high-water mark before Christmas; yet operas flourish pretty well'.³ Its acclaim necessitated an adjustment to the schedule. After two presentations of *Il mercato*, the management decided that 'the comic operas will be performed for the future, on Mondays instead of Tuesdays'.⁴ Walpole explained to the Countess: 'those [operas] on Tuesdays are removed on Mondays, because the Queen likes the burlettas, and the King cannot go on Tuesdays, his post-days'.⁵ When on one occasion *Il mercato* could not be performed on the announced Monday because of the Princess Dowager of Wales's birthday (30 November), nor on the announced Tuesday because Maria Paganini had been taken ill, the management finally had it presented 'by particular desire' on Wednesday (a very unusual opera night), when 'Signora Paganini [was] recovered of her cold', rather than having the performance cancelled, or, as was the custom, replaced by a performance of the running serious opera.⁶

However, after just four performances, the troupe anxiously began to make alterations to the pasticcio. Announcing the performance of *Il mercato* on 7 December 1761, *The Public Advertiser* of that day wrote that 'by particular desire, several favourite songs will be introduced'. Three days later opera lovers could read in the same paper that on the next burletta night *Il mercato* would be performed 'with the last change of favourite songs'. Two days after that the audience was promised that they would hear the burletta 'with the favourite songs which were introduced in the last performance; with a change of the quartetto at the end of the second act', and finally on 14 December,

¹ Kielmansegge, 154.

² *General History*, i. 862.

³ Walpole, xxxviii. 142.

⁴ *PA* 21 Nov. 1761.

⁵ Walpole, xxxviii. 142.

⁶ *PA* 28 and 30 Nov. 1761. The opera was performed on Wednesday 2 Dec. 1761.

the day of the performance, 'several favourite songs will be introduced'. The most drastic surgery was carried out when the Paganinis presented the burletta at their benefit performance, which took place on 14 April 1762: the public was informed that 'all [the] songs [of the Paganinis] will be entirely new'.¹ Apparently the public's interest in the opera was waning, and the troupe desperately tried to re-attract the audience by anticipating both its desire for variety and its wish to hear familiar hits. Yet, as will be seen, these efforts were to no avail.

Bertoldo Bertoldino e Cacasenno alla corte del Re Alboino

The gradual disintegration of *Il mercato* was not the only sign of the audience's growing indifference towards the burlettas. The second comic opera of the season, first given on 11 January 1762, was thought so 'poor' that it disappeared after only two performances.² *Bertoldo* was one of the most popular pieces in the repertory of the celebrated Paganinis, and its failure in London must have been a disappointment for the King's Theatre *buffi*.

Written by Goldoni, and set to music by Ciampi, the opera was premièred at the San Moisè Theatre in Venice at the end of 1748, with the Paganinis singing the leading roles. They revived it on numerous occasions. As already stated, Frederick the Great was highly entertained by their buffoonery when they performed it in Berlin during spring 1754. The burletta was also successful outside the repertory of the Paganinis and was applauded in the 1750s in Paris, Amsterdam, Munich, Brunswick, Prague and St Petersburg.³ In the intermezzo version it played a historical role in Paris during the *Querelle des Bouffons*, which propelled French *opéra comique* into taking shape.⁴ Thirty years after the Paris performances Jean-Marie Bernard Clément, author of a *Dictionnaire Dramatique* of the Paris Theatres, still remembered: 'The music of this intermezzo is perhaps the most brilliant in its genre that has yet been heard in this theatre [the Opéra in Paris]. Bertholde à la Cour, in its novelty, attracted a great crowd to the Opéra. The Bouffons ... presented this piece as their farewell: as it pleased almost equally the lovers of both musical genres, the town decided to keep them until Easter'.⁵ The theme of

¹ PA 7 Apr. 1762.

² Kielmansegge, 236: diary entry of 19 Jan. 1762. *Bertoldo* was performed on 11 and 19 Jan.

³ See Sartori, nos. 3989, 4006, 4012-14; Mooser, i. 303; MacMillan, no. 116.

⁴ See also Heartz, 68; Lazarevich, 196ff.

⁵ Clément, i. 150 ('La musique de cet intermede est peut-être la plus brillante, en ce genre, qu'on ait encore entendue à ce théâtre. Bertholde à la Cour, dans sa nouveauté, attiroit à l'Opéra un très-grand concours. Les

the confrontation between people from the country and the court, displaying the artificiality of the latter by paying tribute to the honesty and simplicity of the former, was appealing and fashionable: 'Bertholde is some sort of Sancho-Pança ... who, to amuse himself, unmask the appearance of opulence and grandeur'.¹ The text was later used by Lorenzo Da Ponte and set to music by Antonio Brunetti, Domenico Brunetti and Francesco Pitichio.² The immense popularity of *Bertoldo* and the Paganinis' close association with it were reason enough to produce it in London. The familiarity with the piece of two of the other London singers, Angiola Sartori and Pietro Leonardi, was also advantageous.

Although the Paganinis had premièred the burletta in Venice in 1748, only ten of the thirty-three original airs were retained in the London production (see appendix II, table 5); yet Ciampi was still mentioned as the composer in the London libretto and the press announcements.³ As a matter of fact, only three solo songs from the original found their way unchanged to London in 1762 - the ensembles were, as usual, mostly retained from the première.⁴ Notably, when the comic company, including Gaetano Quilici and Christiano Tedeschini, produced *Bertoldo* at Covent Garden in 1755, they kept considerably more songs from the première (namely eighteen, including twelve solo arias) than did the Paganini company, although no singers from the Venice première were involved. The King's Theatre arrangers Bottarelli and Cocchi drew quite abundantly on other Paganini revivals of *Bertoldo* (the Milan and Berlin revival). They also relied on other burlettas revived or to be revived that season in London (Fischietti's *Il mercato* and Galuppi's *Le nozze*), on songs by the previous house composer (and author of *Bertoldo*), Ciampi, and they may also have composed some new arias. According to Burney one aria for Eberardi was an arrangement of a popular English song, William

Bouffons ... donnaient cette piece pour leur adieux; comme elle plut presque également aux amateurs des deux genres de musique, la Ville jugea à propos de les retenir encore jusqu'à Paques').

¹ *Ibid.*, 149-50 ('Bertholde est une espèce de Sancho-Pança, ... qui, pour s'en divertir, fait entrevoir l'appareil de l'opulence et de la grandeur'). The story of *Bertoldo*, *Bertoldino e Cacasenno* was originally used in 1736 in the elaborated burlesque poem written by several Bolognese authors, members of the *Accademia della Crusca*, *Bertoldo con Bertoldino e Cacasenno in Ottava rima. Con Argomenti, Allegorie, Annotazioni, e Figure in Rame*.

² See Sartori, nos. 3992-4.

³ See *PA* 11 Jan. 1762.

⁴ Cacasenno's 'Ahi ahi non farò', Bertoldino's 'Maledetti quanti siete', and Menghina's 'Largo largo'. It should be noted that the two page advertisement *To the Reader*, which opens the London libretto, is a literal translation of Goldoni's *Amico Lettore* printed in the libretto of the Venice production of 1748, and reproduced in the Milan version of spring 1750 and the Padua version of June 1750.

Felton's 'Fill the glass', composed around 1748.¹ One of the main reasons for the drastic adaptation, apart from to emphasize the *primi buffi*'s position, was undoubtedly to update a burletta that had been created nearly fourteen years earlier.

The fame of the opera and its 'upgrading' for the King's Theatre notwithstanding, *Bertoldo* failed. The number of performances (two) hardly repaid the efforts made to adapt it. Bottarelli's attempt to exert some emotional pressure on the public, claiming in the introduction to the libretto that 'this identical piece of poetry ... has been graciously received upon the most renowned stages in Italy, and at the most respectable courts in Germany', did not impress the Londoners, who, according to Burney, had always had a 'natural aversion to the being told what we should admire'.² Moreover, the audience may have been prejudiced towards the showing of an opera which had failed six years earlier at another London theatre, no matter how much it had been changed.³ The experiment with Felton's song was unsuccessful as well. Burney remembered that the English song 'was become too common and vulgar for an opera audience, though sung by a favourite performer'.⁴ Of the four songs contained in the *Favourite Songs* collection, he said that only the first two, 'Sior Bertoldo' and 'Sono allegra' sung by Paganini, were considered 'gay and pleasing'.⁵ Ciampi's music had failed before with the London audience, when his serious and comic operas were performed in 1748-50 at the opera house. According to Burney, 'he had fire and abilities, but there seems something wanting, or redundant, in all his compositions'.⁶ However, the audience's dislike of Ciampi's music cannot have been the main reason for *Bertoldo*'s failure; after all, only one third of the arias came from his hands. Rather, fashion was largely to be blamed for its fiasco. 'Our burlettas are gone out of fashion', wrote Walpole on 26 January 1762, a week after the last *Bertoldo* performance. After scarcely two seasons and the performance of five comic operas, the genre seems to have been written off by the audience.

¹ See Burney, *General History*, i. 862. William Felton's song achieved wide popularity as 'Farewell Manchester', or 'Felton's Gavot' (see Gerald Gifford, 'Felton, William', *New Grove*, vi. 463). The song to which Burney referred is possibly 'Questo del sesso', as Eberardi's other songs seem to have been borrowed from other Italian burlettas.

² *General History*, i. 849.

³ Only twelve arias from the 33 had also been heard in the Covent Garden *Bertoldo* of 1755.

⁴ *General History*, i. 862-3.

⁵ *Ibid.*, i. 862.

⁶ *General History*, i. 849.

Le nozze di Dorina

The fate of the next burletta, premièred at the King's Theatre on 1 February 1762, confirms Walpole's statement. After two performances *Le nozze di Dorina* was replaced 'by particular desire' with the old mainstay *Il filosofo di campagna*.¹ No *Favourite Songs* were printed. Accordingly, Burney took no pains to comment on the production. The London libretto seems to have been lost, but the advertisement in the London press states that Galuppi was the composer.² Without doubt it was the Goldoni-Galuppi *Le nozze* (which is all about Dorina's wedding), written for the autumn season of 1755 at the Teatro Formagliari in Bologna and which enjoyed considerable success in Italy during the next decade.³ But at the time it arrived in the English capital, the novelty of the genre and the performers had dwindled for the London audience.⁴

Rivalling Opere Serie and Other Problems

Meanwhile, the Saturday *seria* nights offered some stability to the programme in January and February. The success of the new serious opera *Tolomeo*, premièred at the King's Theatre on 2 January 1762, grew during its run and, according to Kielmansegge, the presence of the Royal family at some of its performances influenced the quality of the presentation: 'In the evening [of 16 January] we went to the opera *Tolomeo*; the presence of the Queen and Princess of Wales made the singers and dancers surpass themselves, and we were therefore much better pleased than when we first saw it'.⁵ A poem published in *The Public Advertiser* on 1 March, extravagantly praised Elisi's performance in the opera. According to Burney, however, it was not the quality of *Tolomeo* that attracted the audience (some of its songs being 'good for nothing') but 'so full was the capital this winter, that if the music and performance had been ever so despicable, the theatre would have been equally crowded. And since this period, operas have seldom been so contemptible as not to be an excuse for infinite crowds

¹ See *PA* 15 and 22 Feb. 1762; it was performed a third time on 22 March, when the audience was assured that this was 'the last time of performing the opera' (*PA* 22 Mar. 1762).

² This makes it doubtful that Cocchi wrote the music, as is asserted in Pierro Weiss's article on Cocchi in *New Grove*, iv. 509.

³ It was revived at least twelve times before arriving in London; see Sartori, nos. 16670-9, 16723-4. In 1766 it was still performed in Warsaw; Sartori, no. 16726.

⁴ None of the London singers seems to have appeared in it before; however, as is illustrated by the successful London production of *Le pescatrici* the previous season, unfamiliarity of the performers with a burletta did not necessarily mean failure

⁵ Kielmansegge, 235.

assembling in the Hay-market of a Saturday night, from the time of her Majesty's birth-day, till Whitsuntide'.¹ If we take Burney's comment at face value, burlettas would have remained popular, had they been scheduled on Saturday nights: 'Indeed, it should seem as if that music, singing, and dancing, which are detestable on a Tuesday night, by some latent cause or magic, were sure of being exquisite on a Saturday. The houses of parliament not sitting on that day may account for a little addition to the crowd, but the rest is certainly the work of *Fashion*'.² Evidently, Mattei's original idea, which was to fill the house on Tuesdays by introducing the new genre of comic operas, no longer worked.

To make matters worse for the burlettas, the Paganinis fell ill in March. *Arianna e Teseo*, revived from the previous season, replaced *Il Filosofo* on Monday 8 March, 'Signora Paganini being much indisposed with a cold'.³ On Monday 29 March, *Tolomeo* was performed instead of the première of the new comic opera, *La famiglia in scompiglio*, 'Signor Paganini being taken very ill'.⁴ Regularity in the programme, which had succeeded so well during the previous season, had gone completely; between 13 March and 14 April seven different operas were staged on nine opera nights.

La famiglia in scompiglio

At the end of February, when it was clear that neither *Bertoldo* nor *Le nozze* would yield a large profit, it was decided that, instead of relying for the rest of the season on the revival of old hits such as *Il filosofo*, Bottarelli and Cocchi would write a new comic opera, *La famiglia in scompiglio*. The work needed to be done rapidly. 'It rose', the poet claimed, 'in less than thirty days to birth'.⁵ Its première, delayed due to the illness of the *primi buffi*, eventually took place on Saturday 3 April 1762. The efforts to produce a completely new opera scarcely paid off. Obviously Bottarelli expected little; he wrote: 'as 'twas huddled up all in a trice, in your critique, you will not be too nice', though he hoped: 'let the singers still your favours share'.⁶ Although the opera had a respectable run of six performances at the end of the season, which may indicate relative success, Burney thought it 'was the most

¹ *General History*, i. 862, 863.

² *Ibid.*, i. 863, partly cited above, p. 251.

³ *PA* 6 Mar. 1762.

⁴ *PA* 29 Mar. 1762.

⁵ See Bottarelli's sonnet (translated by John Lockman) introducing the printed libretto of *La famiglia in scompiglio*. London, 1762.

⁶ *Ibid.*

melancholy performance I ever heard in an Italian theatre'. He explained that 'Cocchi was quite exhausted long before his comic operas were produced. His invention did not flow in torrents, it was but a rill at its greatest swell; and now, with hardly a single smile upon any one of the airs, his heavy and thread-bare passages were doubly wearisome ... in attempting to clothe comic ideas in melody, or to paint ridiculous situations by the effects of an orchestra, he was quite contemptible'.¹ Even Bottarelli may have acknowledged this. The librettist undoubtedly voiced the audience's feelings towards *La famiglia* quite appropriately - as in an ultimate act of self-ridicule - when in the fourth scene of the last act he had his characters, returning from an opera, say:

<i>Fiammetta:</i> (Maria Paganini)	Oh what a tedious performance! what mean dresses! what a trivial scenery! In a word, what a sad Opera in all respects!
<i>Cavaliere:</i> (Zonca)	The musick is heavy and forced.
<i>Imbroglia:</i> (Leonardi)	The composition is wretchedly bad
<i>Fiammetta:</i>	... there's nothing at all but what is deficient.

Outside London, Cocchi's opera is known to have been performed only once, namely in 1763, when the Paganinis staged it in Alessandria (Northern-Italy). Bottarelli's text survived longer: it was newly set to music by Scolari, and premièred by the celebrated Carattoli and Lavinia Guadagni in Parma during autumn 1762, afterwards travelling to Dresden and Prague.²

The Paganinis' Farewell to the London Stage

As early as the beginning of March 1762 the Paganinis were announcing that they were 'desirous of retiring to Italy'.³ Health problems, homesickness and the growing apathy of the audience towards their repertory drove them back to their country. A benefit performance of *Il mercato di Malmantile* was planned on 14 April as a farewell.⁴ On the eve of the event, John Lockman published a poem in *The Public Advertiser* hailing the joy and healing effects that the performances of the 'Goddess' Maria Paganini had offered to the London audience ('Rare talent yours, whose genial power fondly diverts the gloomy hour! A glance (from you) a nod, a smile can each desponding thought beguile').⁵ The

¹ *General History*, i. 863.

² See Sartori, nos. 9646-8.

³ See *PA* 3 Mar. 1762.

⁴ *PA* 3 Mar., 22 Mar. 1762.

⁵ *PA* 13 Apr. 1762. As mentioned before, Lockman was associated with the Opera House as a writer and as such was no disinterested Paganini fan; Mattei may have asked him to write this ode.

Paganinis magnanimously planned to allot a substantial part of the profits towards the House of Refuge for Female Orphans, and 'towards relieving old Signor Cataneo, who, during forty years was useful to the operas, but is now in extreme distress'.¹ Cataneo was a violinist who had been a member of the King's Theatre band, but for some time had been 'rendered incapable of getting his bread by a severe attack of the dead palsy'.² On 18 May, Maria and Carlo gave their last performance on the London stage and seem to have left England shortly after.³ Despite the failure of the burlettas this season, some Londoners apparently regretted Maria's departure. On 30 June, about a month after the Paganinis had left the English capital, the following poem appeared in *The Public Advertiser*:

To a Lady with a fine voice, refusing to sing
 In vain with warbled notes to charm,
Maria, you deny,
 Oblig'd by nature's kind decree,
 Unknowing you comply
 Eternal silence you must wed,
 Or yield to make us blest,
 Since, if you speak, your tongue must grant:
 The music we request.
 With spreading fragrance thus the dew-dropt flower
 Blesses the gales, unconscious of its power.
 Echo, to fair *Italia* fly,
 Where music trembles on each plain,
 Bid her no more exulting boast
 The languor of a labour'd strain:
 What tho' the gently-swelling voice
 Thro' many a tuneful labyrinth strays
 On fair *Maria's* lips alone
 There melody for ever plays:
 O may that seat retain the heav'n-born guest,
 Beauty and virtue harmonize the rest.

The rest of the 1761-62 season was filled with performances of Jommelli's *Attilio Regolo*, premièred at the King's Theatre as late as 15 May, three weeks before the end of the season, and of which Burney said that it contained 'some excellent composition'.⁴ The Opera House closed on 5 June, with a festive

¹ *PA* 3 Mar. 1762.

² *PA* 1 Apr. 1761. See also Lockman's poem, in *PA* 13 Apr. 1762 ('poor old Cataneo ... worn out; and spent his little store, his fiddle will divert no more. Pining thro' want, bow'd down with grief, he calls for death; his last relief'); *Biographical Dictionary*, xiii. 106. During the previous season as well, a benefit (sung by Tenducci, Tedeschini, the Signoras Gambarini and Passerini, with the instrumental parts by Pinto, Abel, Cervetto, Tacet and Simpson) was given for Cataneo.

³ They performed *La famiglia in scompiglio*, announced as 'being the last time of performing this opera'; see *PA* 18 May 1762.

⁴ *General History*, i. 862.

performance of two acts of *Arianna e Teseo* and one grand serenata 'in honour of his Majesty's birthday ... with the same grandeur as it was perform'd last year on the same occasion'.¹

Conclusion

Evidently, 1761-62 had not been the successful season Mattei had expected. The programming became chaotic; neither the strict alternation of serious and comic nights nor the smooth succession of one burletta by another after a decent number of performances was maintained. Benefits and last-minute changes because of the illness of principal performers may have been partly responsible. But the main cause was certainly the poor reception of the new burlettas, compelling the management to replace them with supposedly more popular ones. Waning public attention affected the burlettas themselves as well; some underwent numerous 'adjustments' in an attempt to satisfy the audience. Even ballet was more appreciated and dancers were held in at least as high esteem as singers. In spite of Mattei's economic benefit policy, the dancers Asselin and Gallini each received their own benefit night on 9 March and 20 April respectively; the Paganinis had to share one on 14 April. Cocchi, whose comic capacities Mattei undoubtedly had overestimated, may have been partly accountable for the failure of the burlettas. However, the notorious transience of the London audience's appreciation played a decisive role as well. Without doubt, it discouraged Mattei's *buffa* household and influenced the 'colds' and 'homesickness' of the singers. These feelings of frustration, mixed with a certain fatalism, were voiced in Bottarelli's address to the audience, opening the libretto of his *Il famiglia in scompiglio*: 'In your critique, you will not be too nice. Smit with variety, ye now love white: an hour whirls round, and black is your delight ... should ye, after all I here could write, frown on the blithe burletta of to-night; I'll comfort draw, from this fam'd memorandum: De gustibus non esse disputandum'. It would take five years before comic opera would regain the success.

¹ PA 5 June 1762.

3. The 'Ignoranza Crassa' of the King's Theatre Audience. The Further Decline of the Burlettas during the Season of 1762-63

By the summer of 1762 not only the popularity of the *buffi* had abated: some had grown dissatisfied with the *prima donna* as well. Colomba Mattei's voice, Kielmansegge asserted, had 'to a certain extent already reached the point at which it no longer improves, but rather declines'.¹ Mattei decided to retire from the stage and devote her time solely to management. She planned to continue with the weekday burlettas, and hoped to refill the house through the engagement of two other celebrated *primi buffi*, Anna and Domenico De Amicis, freshly arrived from Dublin, where they had delighted the Smock-Alley audience.

Burney reflected that Mattei's continued and outspoken promotion of burlettas was a tactical error: 'perceiving a partiality in the public for comic operas, [Mattei] seems in her first arrangements [for the 1762-63 season] to have neglected the serious, for which she provided no first woman; and the first man, who was to supply the place of Elisi, was not of the highest class'.² This was Domenico Ciardini, whom Gaetano Quilici would occasionally replace.³ Indeed, the formation of the *seria* company seems to have been a matter of improvisation at the last minute. As late as 8 November 1762, five days before the opening of the new season, Mattei announced in *The Public Advertiser* that 'Signor Ciardini ... is daily expected'; he finally arrived on the eve of the season's first performance.⁴ Contrary to Burney's assertion, Mattei did provide a first woman, but it was the relatively unknown Livia Segantini.⁵ An extremely low number of subscribers reflects the expectations of the King's Theatre audience: there were only seven subscriptions against eighty-four in the ensuing season, when Felice Giardini announced his intention to schedule only serious operas.¹

Whereas Mattei made 'such a scanty provision of singers for a serious opera', she did engage an excellent house composer, perceiving (correctly this time, according to Burney) 'how much Cocchi's limited powers of invention were exhausted, and that he had been of little use but in

¹ Kielmansegge, 168.

² *General History*, i. 863.

³ See for example the cast as given in the libretto of J.C. Bach's *Zanaida*, London, 1763.

⁴ *PA* 12 Nov. 1762.

⁵ Later in his account of the 1762-63 King's Theatre season Burney erroneously referred to Clementina Cremonini as the first woman (*General History*, i. 865).

preparing pasticcios'.² Cocchi was dismissed and replaced by John Christian Bach. Bottarelli remained signed up as the King's Theatre librettist.³

Il tutore e la pupilla

The season opened on 13 November 1762 with a new burletta, which ran for four successive opera nights until the *primo uomo* was ready to start the serious series.⁴ As the manager had hoped, the eighteen-year-old Anna De Amicis immediately 'captivated the public'.⁵ For the first time during Mattei's tenure, a burletta was announced as a pasticcio, the music being 'selected from various celebrated authors, and performed under the direction of Mr. John Bach, a Saxon master of music', the poetry by Bottarelli, 'except the 5th and 8th scenes in the third act, and the greatest part of the airs'.⁶

Il tutore e la pupilla clearly was based on *Gli intrighi per amore; or The stratagems of love*, a pasticcio successfully produced by the De Amicis and Zingoni ten months earlier at Smock-Alley in Dublin.⁷ In London Bottarelli retained four characters from *Gli intrighi* (including the three principal roles portrayed by Anna and Domenico De Amicis, and Zingoni), preserved the main story line, and copied the text of scenes 5 and 7 (not scene 8, as he asserted in the London libretto) in the third act from the Dublin libretto. Scene 7 was the colourful and much talked-about night scene in which Timitilla (the pupil) and Don Sabbione (her lover, pretending to be her music teacher) hide from Pascasio (her amorous guardian), but are betrayed by a cat. Bottarelli rewrote the rest of the text, borrowed 'the greatest part of the airs' from other operas, and added three new characters to provide roles for Quilici, Valsecchi and Giustinelli (see appendix II, table 7). Bach's contribution to the score was the careful selection of existing arias and the provision of an overture, adapted from his *Cantata a 3 voci per festeggiare il felicissimo giorno natalizio di sua Maestà cattolica*, premièred in Naples the preceding year.⁸ It is doubtful that he composed new arias; he seems never to have written any

¹ See Gibson, 'Italian Opera', 51.

² *General History*, i. 864.

³ See also appendix III.

⁴ On the first night of the season Mattei assured the audience that 'serious opera will begin as soon as possible' (PA 12 Nov. 1762).

⁵ Burney, *General History*, i. 864.

⁶ See the libretto of *Il tutore e la pupilla*, London, 1762.

⁷ See the Dublin libretto of *Gli intrighi per amore*, 1762; Walsh, *Opera in Dublin*, 1973, 97.

⁸ See also Ernest Warburton, 'Bach, Johann Christian', *New Grove*, i. 872-3.

comic piece.¹

Only five arias were retained from *Gli intrighi*, all belonging to the principal roles. Although the leading singers Domenico and Anna De Amicis and Zingoni sang ensembles taken from other Dublin productions, most of their London solo songs apparently were new to them. Domenico retained only three of the seven songs he sang in *Gli intrighi*; Anna De Amicis and Giovanni Zingoni (Pascasio) each retained only one of their five Dublin arias. For the substitute arias, the London pasticheurs relied on burlettas either supplied by the De Amicis or from the small stock of burlettas available at the King's Theatre from the previous seasons: they selected, amongst others, Galuppi's *Le virtuose ridicoli* of 1752, of which a copy must have been held at the King's Theatre as the Paganini productions had occasionally borrowed songs from it; Pietro Auletta's old *Orazio* of 1737, revived in London, 1748-49; and the Berlin version of *I tre gobbi* of 1754, undoubtedly a copy left by the Paganinis who had directed the German production. At least one aria from the dismissed Cocchi was inserted, and one from Piccinni's international hit *La buona figliuola* of 1760.

With its fourteen performances, *Il tutore e la pupilla* promised to become a London hit.² Although the music was 'pleasing, characteristic, and truly comic', Burney argued that chiefly the novelty and excellence of the enrapturing *prima buffa* attracted the audience: 'She had not a motion that did not charm the eye, or a tone but what delighted the ear'.³ The cynical Italian fiddler Bimolle stated that, rather than the idolatry for the young Anna, one particular scene 'rescued' the opera, uncovering the true nature of London high society's cultural 'exquisiteness'. From the orchestra pit in the theatre he disdainfully observed the 'frivolous taste' and 'the ignoranza crassa'⁴ of the King's Theatre audience:

The presence of the court filled the house for a few nights, but after that, the audience dwindled apace; and the piece had certainly been dismissed, but for the night scene, in the last act, which supported it

¹ His works as listed in the *New Grove* include no single comic piece, except for the aria 'Pupilla vezzosa', which he would have composed for the London production of *La calamità de' cuori*. However, neither the London libretto of this production, the manuscript score as preserved in the British Library, nor the *Favourite Songs* collection include this aria.

² Two weeks after the publication of its favourite songs, a second set was published; see also *PA* 29 Nov. and 13 Dec. 1762.

³ *General History*, i. 864.

⁴ *LC* 21-4 May 1763.

about a month longer. A cat and a dark lantern drew company, when music could not, and the manager was as much obliged to them, as the distressed peruke-maker at Paris was to his sign, which represented Absalom hanging by the hair, with these words underwritten: ah! Seigneur, pourquoi ne portiez-vous pas une peruque?¹

The Italian condescension towards English taste is painfully obvious: if a burletta scored in London, it was bound to contain redundant frivolities.

Initially, not even the serious Saturday nights were successful. On 4 December the first *opera seria* of the season was presented. Burney did not think much of *Astarto Re di Tiro*; a 'pasticcio cooked up for the occasion', it merely displayed the very limited abilities of Ciardini.² Bimolle agreed: 'the performers were bad; so that it was immediately deserted, tho' never actually damned'.³ Soon *Il tutore e la pupilla* took over the Saturday night performances until the next burletta was ready to be presented on 8 January 1763.

La cascina

Goldoni's text, set to music by Scolari, was first staged in Venice at the San Samuele Theatre during Carnival 1756. Promoted by Catterina Brogi, the Baglionis and the Guadagnis, it spread far and wide in the ten years following the première (to Berlin, St Petersburg, Barcelona, Warsaw and Lisbon).⁴ The De Amicis revived it in Dublin in the winter of 1761-62. According to Hitchcock, the Dublin version was produced 'after much preparation', with music inserted by Galuppi, and 'pleased much'.⁵ It was in this opera that George Montague had highly enjoyed the appearance of father and daughter De Amicis, and that O'Keeffe had described Anna as being 'most captivating in the song where the ring is held over her head by the Squire [Count Ripoli]' ('A mia madre', Anna's aria in Act I, scene 7).⁶

Despite all the preparation that had gone into the Smock-Alley production, the De Amicis sang a greatly altered version a year later in London. The music was no longer Scolari's interspersed with some of Galuppi's songs, but 'selected from various celebrated authors', and Goldoni's text was

¹ LC 21-3 Apr. 1763.

² *General History*, i. 864.

³ LC 21-3 Apr. 1763.

⁴ Sartori nos. 5157-61, 5162a, 5165-6, 5169-70.

⁵ Hitchcock, ii. 91-2.

⁶ See Walpole, ix. 415: from Montague, 24 Dec. 1761; O'Keeffe, i. 52.

'adapted to the King's theatre' by Bottarelli.¹ Apart from the ensembles, only five of the twenty-three Dublin arias were retained, two of which were for Quilici (Count Ripoli) who had not been part of the Dublin cast (see appendix II, table 8). Anna De Amicis (Lena) was given two of her five Dublin arias; Zingoni (Berto) kept one out of three; Domenico (Pippo) kept none - though it should be noted that his Dublin aria 'Lenina bellina' had been heard already in the London *Bertoldo*, his 'Ho per te' in the London *Filosofo*, and his duet with Anna, 'Occhi belli troppo', in the London *Il tutore e la pupilla*, which may have prompted Bach and Bottarelli to substitute them. At least three songs came from other burlettas in the repertory that the De Amicis brought with them. The *parte seria* of Costanzo was reinstated (for want of a suitable singer, this role had been left out in Dublin), one of Giuseppe Giustinelli's songs being borrowed from Metastasio's *Il re pastore*, which had been produced at the King's Theatre in the 1756-57 season with Hasse's music. The libretto of *La cascina*'s Italian première or another revival must have been at Bottarelli's disposal, as two songs correspond with the première, but not with the Dublin version. The third act especially seems to have been rewritten in London.

La cascina was dismissed after only two performances. Arcangelo Bimolle could hardly believe it: 'It ran but two nights! the audience beheld with an indifference, truly *tramontana*, the most perfect burletta that ever was composed'.² According to Burney, Anna was 'elegant and interesting', but the rest of the singing was 'despicable'.³ No *Favourite songs* were printed. *Il tutore e la pupilla* was hastily rescheduled, while the *buffa* troupe quickly prepared a new comic opera.

La calamità de' cuori

Less than a month after the première of *La cascina*, a new comic opera was ready to be performed (3 February 1763). A Galuppi-Goldoni creation for the San Samuele Theatre in Venice (Carnival, 1753), *La calamità de' cuori* had toured Italy before it arrived in London.¹ Again, the combination of sufficient continental success and its being part of the repertory of the *primi buffi* motivated the King's Theatre directors to produce it.

The London libretto of *La calamità de' cuori* reads that the music was 'taken from Signor

¹ See libretto *La cascina*, London, 1763.

² LC 21-3 Apr. 1763.

³ *General History*, i. 864n.

Baldassar Galuppi, executed under the direction of Mr. Bach', who added an overture, while Bottarelli adapted the text 'to the use of the King's Theatre'.² This seems to imply heavy reworking (especially in the third act): only twelve songs from the original twenty-nine survived (see appendix II, table 9). The most conspicuous adaptation is the doubling of the number of arias of Bellarosa, the first female character sung by Anna De Amicis. Bach and Bottarelli entrusted her with six arias while the *primo buffo* was left with only three.

La calamità de' cuori seems to have captivated the King's Theatre audience for some time, though 'it never [was] able to fill the house'.³ According to Burney, the opera had some charming airs, which were so beautifully sung by Anna De Amicis that, though a decade old, they 'seem to have been originally intended for the display of all the enchanting powers of the young Anna De Amicis'.⁴ Only her songs were printed in the *Favourite Songs* of the burletta. Bimolle was confirmed in his low esteem of the attitude of the London public: 'With less merit, [*La calamità de' cuori*] gained more applause [than *La cascina*]'.⁵ It saw eight performances, and was chosen for Gallini's benefit on 21 April.

The Career Move of the Prima Buffa

Despite the presence of a talented house composer, no new operas had yet been produced. According to Burney, the reason was simple: 'On his arrival here [Bach] was extremely mortified to find that he had no better singers to write for than Ciardini and the Cremonini, and for some time totally declined composing for our stage, being unwilling, as a stranger, to trust his reputation to such performers' - until he discovered the vocal capabilities of the *prima buffa*.⁶ Burney remembered that Bach 'heard her sing two or three serious songs in private', which prompted him to give her the first woman's part in his serious opera, and 'having communicated his design to Mattei the impresario, matters were soon arranged, and the De Amicis, who afterwards held the first rank among female singers in the serious

¹ See Sartori, nos. 5152-67.

² See the London libretto, 1763.

³ LC 21-3 Apr. 1763.

⁴ *General History*, i. 864.

⁵ LC 21-3 Apr. 1763.

⁶ *General History*, i. 865.

operas of Naples and other great cities of Italy, was now first taken from the comic opera'.¹ The story clearly illustrates the lack of prestige bestowed on comic opera and its singers. Significantly, Bach, who had been directing the burletta singers since the beginning of the season, first detected Anna's vocal talents apparently only during a *private* performance of *serious* songs. Obviously, the music of a burletta was never a vehicle for vocal virtuosity. Also, Bach never considered 'to trust his reputation' to a *prima buffa*, not even 'the most accomplished buffa that ever Italy produced'.² However, according to Bimolle, Anna's introduction to the serious opera, so decisive for the rest of her career, was not initiated by an eminent composer who wanted to write music exclusively for superior singers, but by a desperate manager in need for a cheap strategy to refill the house:

The manager finding herself the dupe of her own policy, in having procured such bad performers, and fearing to become the victim of it too, began to think on methods for retrieving her shattered finances. Of many proposed, none appeared so expeditious and so cheap: as that of vamping the old set by the addition of the Amicis. The agreement was soon made; necessity urged one party, youthful vanity allured the other. An increase of salary, a benefit, and some theatrical douceurs were offered and accepted; and a new serious opera, called *Orione o sia Diana vendicata*, was quickly produced under the auspices of Bottarelli, Bach and the ill-advised Anna de Amicis.

Burney, on the contrary, applauded the new arrangement: 'on Tuesday nights, she delighted the town as the representative of Thalia, and on Saturdays as that of Melpomene'.

Bach wrote his first London opera, *Orione O sia Diana vendicata*, for all the available singers, both serious and comic, including the debutante Clementina Cremonini in the small role of Nice; this resulted in a densely populated opera for nine singers. Only Domenico De Amicis' singing capacities seem to have been strictly limited to 'buffooneries'. The reception of *Orione* would prove influential for the further history of the burlettas in London. Burney recalled how at the première, on 19 February 1763, *Orione* was 'extremely applauded by a very numerous audience', including the King and the Queen, as if the audience finally was given what it had been so long deprived of: a new serious opera with a good *prima donna*. As a result of its success, Bimolle stated, 'the manager, in six nights only, has amply repaired by it the losses she had sustained during the foregoing part of the winter'. Burney was convinced that *Orione*'s success was merited by the quality of Anna's performance and the music, which matched the excellence of her capabilities:

¹ *Ibid.* It has been said before that Anna was, in fact, not a debutante in the serious genre; she had sung the title role of Zingoni's serious opera *Zenobia* in Amsterdam, 1760.

² Bimolle about Anna De Amicis, in *LC* 21-3 Apr. 1763. All subsequent comments by Bimolle are taken from this source; all Burney's comments come from his *General History*, i. 865n, 867.

Every judge of music perceived the emanations of genius throughout the whole performance; but were chiefly struck with the richness of the harmony, the ingenious texture of the parts, and, above all, with the new and happy use [Bach] had made of wind-instruments: this being the first time that *clarinets* had admission in our opera orchestra ... The principal songs [were] calculated to display the compass of voice and delicate and difficult expression and execution of De Amicis.

According to Bimolle, the real purpose of this 'new and happy use' of wind instruments was obvious, namely:

to assist the defects, and conceal the faults, of the voices he had to compose for. Flutes, hautboys, bassoons, and clarinets, were accordingly employed; and with so much art, that both actors and audience were equally deceived, the actors attributing the applause to their own abilities, the audience never distinguishing between an intrinsically good opera, and a merely judicious one ... the audience were transported with the whining of hautboys, and groaning of bassoons, and this great master blushed to receive the only applause he never yet had really merited.

Burney did admit that the airs in *Orione*, apart from those of Anna De Amicis, were 'so indifferently sung, that they were more admired as instrumental pieces, than compositions for the voice'. Moreover, Bimolle was not at all impressed by Anna's performance as a serious singer and ridiculed the audience's admiration:

The Amicis, whose flimsy pipe had hitherto neither shake nor swell, was now discovered to be endowed with uncommon execution: she for whom even comick airs were too serious, was now found to touch the tenderest passions in the most delicate, most pathetick manner; she, whose action was censured as too burlesque even for a lively Italian country-girl, now dignified the sorrow of a distressed Arcadian Princess; in a word, the same Amicis, who for three months before had been overlooked and neglected, was now esteemed equal to Mingotti for voice, to the Sani for expression, and to the Gabrieli for justness of action.

Unfortunately, Bimolle's sarcasm and scepticism at this point begin to harm his credibility. Her 'flimsy pipe' notwithstanding, she was the first singer Burney ever heard to 'go up to E flat in altissimo, with true, clear, and powerful *real* voice' and to introduce '*staccato divisions* in singing'.¹ Also, Bimolle's fears concerning the consequences of Anna's ill-casting for her later career were to prove to be entirely ungrounded:

I sincerely wish ... that the event may not prove fatal to the deluded Amicis ... if fired by ambition, and intoxicated by this injudicious applause, she should rashly attempt in Italy what she has so wonderfully achieved in London, her ruin is inevitable: she must fall, like Icarus, for having scared above her pitch, and the world be deprived of the most promising actress that ever charmed an audience at eighteen years of age.

He concluded that *Orione*, which had a run of nearly three months, 'having triumphed over common sense and good taste ... has met with the reception that the burlettas have merited'.

¹ *General History*, i. 865. In fact, Goudar (*Le brigandage*, 77) ridiculed this technique: 'Mlle Deamici ... exécute le pizzicato, c'est-à-dire, elle chante pincé, mais à force de pincer, il ne lui reste rien à pincer, car elle a fait aussi de petits opéras qui lui ont gâté la taille & le gosier qui n'est plus si étroit'.

La finta sposa

Because of *Orione*'s acclaim and Anna's focusing on *opera seria*, the last burletta presented that season - and the last comic role Anna seems to have performed - completely foundered. *La finta sposa*, a pasticcio introduced at the King's Theatre on 14 April 1763, was dismissed after two presentations.¹ Goldoni's libretto, set to music by Latilla, was premièred by Domenico and Anna De Amicis in Bologna in January 1755, and was subsequently taken with them to Amsterdam (1761) and Dublin (1762), where it was announced as being set to music by G.B. Zingoni.² No other revivals are known. In London the music was 'extracted from divers authors', and directed by Bach.³ He and Bottarelli copied twelve arias (including the four ensembles) from the Dublin version and one from the Amsterdam version, both procured by the De Amicis (see appendix II, table 10). The *primi buffi* retained few of their arias - the huge number of arias they had assigned for themselves in Dublin was lowered in London; other Dublin and Amsterdam songs went to singers who had not been involved in the earlier productions (Giovanna Carmignani and Marianna Valsecchi). Some Amsterdam and Dublin songs may have been cancelled from the London *La finta sposa* because they had been used in other burlettas earlier in the season, including the obligatory duet for the two *primi buffi* in the penultimate scene (which the London pasticheurs did not bother to replace).⁴ On the other hand, one of the new arias Anna had to study was Galuppi's 'Se sapeste o giovinotti', heard already in *Il mercato di Malmantile* performed by Maria Paganini during the previous season. New serious parts were created for Giuseppe Giustinelli and Clementina Cremonini (one aria). Zingoni changed roles, and was assigned two arias (instead of four in Dublin). The other London substitute arias included music from burlettas from the King's Theatre stock (*Le due rivali*, provided by the De Amicis, to whose Smock-Alley repertory it had belonged; Ciampi's *I tre gobbi*, procured by the Paganinis; and *Bertoldo*, as performed in Covent Garden, 1755). Bimolle thought the burletta's rejection entirely unfair: 'You who know the beauties of that piece, can easily judge what an entertainment it must have been when acted by the Amicis: but it was a burletta, and had no cat and dark-lantern in it! Do not be surprised however

¹ No songs of this burletta were printed; Burney did not comment on it.

² For Zingoni's alleged authorship of the music of the Amsterdam and Dublin score, see p. 39n, 40n.

³ See the London libretto of *La finta sposa*, 1763.

⁴ The Amsterdam duet, 'Occhi belli troppo', had been used in the first burletta of the London season, *Il tutore e la pupilla*; 'Cara sposina quella manina', the Dublin duet, had been heard in the second, *La cascina*. Other arias which had been used in earlier London productions, were 'Ah crudel voi tu' (*Il tutore e la pupilla*) and 'So far la semplicità' (*La cascina*).

at its ill reception, Madam, the audience who censured it had already damned the Cascina!’¹

By the end of the season, burlettas were written off. With the exception of the benefit performances, only two burletta performances took place during the last two and a half months of the season.² The audience’s attention was directed towards Bach’s *Orione* and *Zanaida*. *Zanaida*, premièred on 7 May 1763, was designed especially to meet the ‘new’ taste and expectations of the audience after their temporary passion for burlettas. Bimolle reported:

the English, a very few excepted, neither relish nor understand our music, the German manner has almost universally prevailed amongst them; and such is the force of prejudice, that the ponderous harmony of Handel outweighs, by far, with them, the elegant taste of Italian melody. This, Bach, at first, did not suspect; but finding it, by experience, has prudently changed his style; and now his chorusses roar, his basses thunder, and his airs float in an ocean of symphony. In a word, he has Handelized; and acquired a reputation here, by the very thing which would have ruined him in Italy.³

If roaring chorusses and thundering basses were now the rage, then the simple melodies and light harmonies of the burlettas were definitely out of fashion. *Zanaida*, with Anna De Amicis in the title role, closed the season after five presentations. However, the opera did not particularly enthuse the audience. Its run was frequently interrupted by presentations of *Orione*. Many opera lovers may have followed Horace Walpole’s example, leaving the city in the early summer and ‘giving up the new opera [*Zanaida*]’.⁴ Bimolle became ever more frustrated about the superficial taste of the London opera audience, overviewing the entire season’s repertory:

as some people had alleged, that the beautiful songs in the *Astarto* [the first serious opera of the season] had been slighted for no other reason but that of being ill performed, and that the triumph of the *Orione* was due entirely to the transcendent merit of the Amicis. Bach, to evince the truth or falsehood of this assertion, has, in *Zanaida*, given this very Amicis, near the close of the second act, one of the most masterly airs that ever man composed; or woman sung; and which, to say the truth, she executes in a manner that would do her honour even in Italy. And yet what is the consequence! These Midas’s encore a childish cavatina of her’s in the third act, and dedicate the Parto Addio to snuff and politicks! ... and now both Bach, and the actors, are fully convinced, that they have the honour to perform to the most injudicious audience that ever thronged so capital a theatre ... The *Orione* charmed the English; the *Zanaida*, with more merit, has only pleased them; the *Astarto*, better than either, was deserted by them; and the burlettas, which were perfectly good, were damned by

¹ Cited in *LC* 21-4 May 1763.

² Bach directed the second and third act of *Il tutore e la pupilla* and Pergolesi’s *La serva padrona* as an afterpiece for the benefit of the De Amicis on 24 Mar. 1761 and the General Lying-In Hospital on 9 May; *La calamità de’ cuori* was performed with *La serva padrona* for the benefit of Gallini on 21 Apr. 1761.

³ *LC* 21-3 Apr. 1763. It should be noted that press announcements of the opera indeed paid special attention to the ‘grand chorusses’ of the opera; see *PA* 7 May 1763.

⁴ Walpole, xxxviii. 201: to Conway, 6 May 1763.

them. How to account for this strange depravity of taste in so large a body I really know not; unless by saying of them, as a foreigner of great distinction did some months ago, upon as extraordinary but a more important occasion, *Ma foi, voilà pourtant une nation furieusement bizarre*.¹

4. Conclusion

The burletta repertory viewed over the three seasons was considerably homogeneous, mainly consisting of popular Goldoni pieces set to music by Galuppi, Fischietti, Scolari, Ciampi, and Bertoni. However, Mattei's 'scanty provision' of serious singers during the last year of her tenure was a tactical error. A strong balance between the comic and serious genre was vital. Mattei should have foreseen that the rage for the burletta could not survive for three seasons without the support of serious operas; not with a notoriously fickle King's Theatre audience, not when an eighteen-year-old *prima buffa* alone had to uphold the fashion, 'the rest of the company [being] insupportable',² and not when the house composer refused to write a new burletta for the theatre and the audience was offered only pasticcios. More detailed observations concerning the reception of burlettas by an English audience will be given in Part 3.

It comes as no surprise that the King's Theatre management became entangled in financial problems. The fiasco of *La cascina* (January 1763) apparently induced Mattei and Trombetta to give up the management. On 3 March a note appeared in *The Public Advertiser* which read that Felice Giardini was to replace Mattei as the theatre's director; he had begun paying part of the King's Theatre rent to Peter Crawford as early as the middle of February.³ Fortunately, the unexpected financial success of Bach's *Orione* allowed them to 'amply repair' their losses, and close the books in an elegant way:¹ in a notice in *The Public Advertiser* of 13 July, Mattei and Trombetta informed the public that 'notwithstanding so very large a sum as almost two thousand pounds appears against us, upon the balance, (as our books shew, which are ready for inspection) we yet have been able to pay all our just debts ... in order that ... we may have the satisfaction to find that we sustained the above mentioned very heavy loss with our own capital only'. They finished their partnership with Crawford, who in turn

¹ LC 21-4 May 1763.

² Walpole, ix. 415: from Montagu, 24 Dec. 1761.

³ On 3 Mar. 1763, Giardini started requesting subscriptions for the ensuing season, stating that he would not have begun so early 'had he not already received a license for the next year from the Lord Chamberlain'. He started paying rent as early as 18 Feb. 1763; see Gibson, 'Italian Opera', 54. For a discussion on the transfer of the management to Giardini, see *PMHa*, 2-3.

would have 'no further concern with the management of operas',² sold their part of the stock of costumes, and returned to the Continent on 15 July 1763, with a small profit of 'four or five hundred pounds', as Joseph Baretto remembered.³

Back in Italy, Mattei may have continued to devote her time to opera directorship. No stage performances for her are recorded in Sartori's libretto catalogue after 1762. Fifteen years later, in 1778, she was still organizing private opera performances in her house in Milan, casting her daughters. On the occasion of a revival of Metastasio's *Demetrio*, the poet wrote to Mattei: 'My *Demetrio* is indebted to you because of the successful performances which you have given it there, by passing through to your daughters those merits which have distinguished you so much in the past'.⁴

Apart from the fact that in the summer of 1763 Mattei left the King's Theatre in good grace, without any debts, her London management was to be credited for other achievements as well: she had acquainted the audience with some excellent singers (Maria Paganini, Filippo Elisi and Anna De Amicis); she reinstated the position of house composer, drawing on his talents to write new works for the opera house; above all, she reconciled the London opera audience with the comic genre, introducing Goldoni's repertory to Londoners - in fact, she was the first King's Theatre manager whose programme included successful comic pieces. She also designed a clever and economical programme and recruitment policy: a balanced and varied menu of weekend *opera seria* and weekday burlettas, presented by two separate pairs of principal performers backed by a shared group of second singers. Obtaining large subsidies from a board of directors, she finally introduced an effective organizational model: that of a professional impresario who, apart from the subscription income, was supported by moneyed opera enthusiasts.

¹ Bimolle in *LC* 21-3 Apr. 1763.

² See *PA* 31 May 1763. The dissolution of the partnership with Crawford is announced in *PA* 13 July 1763.

³ Baretto, i. 149; see also Giardini's letter to Leone, 15 July 1763, reproduced in *PMHa*, 48-51.

⁴ Metastasio, v. 501: letter to Colomba Mattei, Vienna, 3 Apr. 1778 ('Il mio *Demetrio* vi è debitore della vantaggiosa comparsa che voi gli avete costì procurata comunicando alle amabili vostre figliuole quei pregi che vi hanno tanto per lo passato distinta').

Part Two

**The English Managers
The King's Theatre, Autumn 1766 -
Summer 1770**



Comic Operas Permanently Established

1. Introduction.

The King's Theatre Opere Serie of 1763-66: 'Swept Away with the Waters of Oblivion'

During the next three seasons (1763-66) the King's Theatre management mounted the type of theatrical piece for which many were convinced that the elite house was destined: *opere serie*. However, as has been discussed in detail in Price, Milhous and Hume's *The Impresario's Ten Commandments*, Felice Giardini's reign (1763-64) was in trouble from the start. Recruitment met with difficulties, the operas (mainly pasticcios) passed quite unnoticed and by the end of the season the manager was caught up in a series of law suits. With the arrival of the long-awaited castrato Giovanni Manzuoli in the autumn of 1764, the King's Theatre entered what Burney called 'a splendid period in the annals of the musical drama, when ... the serious opera acquired a degree of favour to which it had seldom mounted'.¹ Comic opera was forgotten and the London opera audience could indulge again its adoration of a brilliant castrato. Burney reported that 'the applause [for Manzuoli] ... was a universal thunder ... the sensations he excited seem to have been more irresistible and universal, than I have ever been witness to in any theatre'.² George James Williams informed his friend George Selwyn: 'Manzuoli is ravishing; people, with and without ears, are dying for him'.³ Still, virtually every opera produced during the first season of this 'splendid period' was heavily criticized by the same Burney. *Ezio*, introducing Manzuoli, was the only opera that delighted the public; the success of the second opera, *Berenice*, 'was not great, nor was any one of the airs ever noticed after its short run was over'; at the first night of J.C. Bach's new *Adriano in Siria*, 'every one seemed to come out of the theatre disappointed, and the drama was performed but two or three times'; Vento's *Demofonte* did please, but the airs lacked novelty; and about Arne's *Olimpiade*, Burney claimed that 'the common play-house and ballad passages, which occurred in almost every air in his opera, made the audience wonder how they got there'.⁴ In a desperate bid to rescue the season, opera patrons started secret diplomatic

¹ *General History*, i. 868.

² *Ibid.*

³ Jesse, i. 331: letter of 12 Dec. 1764. For additional contemporary comments on Manzuoli's performances at the King's Theatre, see Woodfield, 192.

⁴ *General History*, i. 868-70. According to 'A Footman' in GZ 21 May 1765, the failure of Arne's *Olimpiade* and Bach's *Adriano in Siria* was caused by the jealousy of 'the Italian junta [who] were determined to destroy all interlopers (for such they term all who are not Italians) ... it seems that it has been a rule of long standing among

negotiations with France to engage the first dancer of the Paris Opéra, the celebrated Jean Bercher Dauberval: 'If you don't make haste and send us Doberval, I don't know what we shall do', Walpole implored the British Ambassador in Paris in November 1764 (though he was 'sensible that there is not a weaver in Spitalfields but can dance better than the first performer in the French Opera').¹ However, the French court refused to meet the request.

Although the popular Elisi returned to 'gloomy' England the next season and resumed his position of *primo uomo*, most of the 1765-66 productions were 'swept away by the waters of oblivion': the pasticcio *Eumene* 'was not much noticed on the stage, or thought worth printing', and Cocchi's *La clemenza di Tito* 'shared the same neglect both by the public and the publishers'.² Barthélemon's *Pelopida*, the last opera of the season, was 'a chaos of uncouth ideas jumbled together without meaning' and 'an infantine production'.³ The rumour of the lamentable state of operas in London reached Paris. During his stay in the French capital in 1765-66 Walpole wrote to Lady Mary Coke: 'Your operas, I am told, are woeful'.⁴ Letters appeared in the press, written by ardent adversaries of the 'modern' Italian opera style, accusing its composers of blatant plagiarism and the singers of amateurism:

I am resolved ... in the course of next winter, to give no quarter to our modern composers, nor spare even the singers; for these gentlemen and ladies run away with all the money and applause bestowed on music by the indulgent public; and I think it very just that they should study to deserve it; the composers by producing some new thoughts of their own, and the singers by learning a little music, and not to sing like parrots. Our modern composers (a few excepted) understand so little of composition, or (as they call it) of contrapoint, that their productions are nothing else than a parcel of borrowed passages jumbled together at random, overloaded with such variety of wind instruments, that one can hardly distinguish a song from an overture, or a duet from a march ... they cram the words in as well as they can without examining whether the sense is expressed or not; they only mean to make a concert of each song, by which method they brought the operas to such a contempt, that the word Opera at present is a synonymous appellation for nonsense.⁵

In yet another attempt to rescue the King's Theatre from complete desertion, the managers decided in the summer of 1766 to resort to Mattei's strategy: 'It was thought expedient, in order to excite curiosity by a different species of entertainment to engage two distinct companies of singers for

Italian singers, never to *squall with éclat* in any other operas than those which are pure Italian'; see also Burney, *General History*, i. 869.

¹ See Walpole, xxxviii. 460-1, 467: to the Earl of Hertford, 9 and 25 Nov. 1764.

² Burney, *General History*, i. 870. Elisi hated the English climate; see Schnoebelen, no. 1901.

³ *PA* 11 July 1766.

⁴ Walpole, xxxi. 93: 4 Jan. 1766.

⁵ *PA* 11 July 1766.

the performance of serious operas on Saturdays, and comic on Tuesdays'.¹ Obviously, some were delighted with the new plan: 'As burlettas have been laid aside some years, and they are a species of entertainment I am particularly fond of, I was much pleased with the thoughts of being ... well entertained'.²

The managers who ventured to retry the comic genre on the risky Tuesday nights, were John Gordon, Thomas Vincent and Peter Crawford. They had entered a partnership to direct the opera house in the summer of 1765 and acquired the sub-lease of the theatre from Captain Peter Denis, husband to Heidegger's goddaughter Elizabeth Pappet, for £14,000.³ They functioned as impresarios as well as proprietors, sharing all financial risk between them.⁴ Although two of them were neophytes in opera management, and not particularly known to be wealthy, they had one advantage: they were all Englishmen, thus inspiring confidence in the London opera lovers, who had been 'plagued' for nearly twenty years with foreign opera directors. The reader will recall how seven years earlier Oliver Goldsmith and the author of *A fair enquiry into the state of operas* had expressed their distrust of these Italian 'Messrs Grabitt and Run'.⁵ At the beginning of the 1765-66 season, the King's Theatre audience was relieved to see the opera house directed by:

a set of Gentlemen, and our *own countrymen*, indefatigably studying every method and generously sparing no expence to support the grandeur of these entertainments, and restore the dignity of that noble theatre, which has been reduc'd to the lowest ebb for many years past, under the various foreign undertakers whose whole study was to make the most money of the town, by starving the performance and cramming night after night the same dull dish, or any thing, down their audiences' throats.⁶

According to Burney, Gordon was the son of a Norfolk clergyman and 'had been a good performer on the violoncello' and an experienced teacher.⁷ He used to be a member of the Queen's Band of Chamber Music and was later appointed first violoncello of the opera (for which he earned a guinea per night).⁸ As one of the associated managers of the opera he was responsible for the

¹ Burney, *General History*, i. 871.

² *PA* 30 Oct. 1766.

³ See GB-PRO, LC7/88, recited deeds of 25 Nov. 1765. They acquired extensions of their interest in 1767; see GB-PRO LC7/88, recited deeds of 1 Apr. 1767, cited in *Survey of London*, xxix. 229, 569.

⁴ See *PA* 6 Aug. and *GZ* 16 Oct. 1766.

⁵ See above, p. 23.

⁶ *PA* 30 Apr. 1766.

⁷ *General History*, i. 870.

⁸ See *PA* 13 Mar. 1762, which lists the musicians of the band; Gibson, 'Italian Opera', 48; and Carlo Graziani's statement of 5 Sep. 1764, cited in *PMHa*, 73. Graziani was Gordon's successor as opera violoncellist in 1764-65.

recruitment of the singers and made frequent trips to the Continent.

Thomas Vincent was a pupil of the oboist Giuseppe Sammartini and had several music publications to his name.¹ He scored considerable success on the oboe and with Gordon belonged to the musicians of the Queen's Band of Chamber Music, but quit performing in public when he became joint manager of the King's Theatre.² He had acquired 'a considerable sum of money in his profession, which he augmented by marriage' and was said to be a wealthy man (that is, until his opera adventure).³ Burney's comments imply that Vincent was the unofficial leader of the opera company: 'The ambition of being at the head of so forward a family as an opera vocal and instrumental band, turned his head and his purse inside out; in short, he soon became a bankrupt, and his colleagues, though they escaped utter ruin, were not enriched by the connexion'.⁴

We know Crawford as the experienced opera man, the treasurer of the opera house since the autumn of 1748 who regularly acted as an agent.⁵ At the end of Mattei's reign he resigned, 'intend[ing] to have no farther concern with the management of opera', though he is mentioned in Giardini's opera accounts as the person to whom the rent of the theatre was to be paid.⁶ However, as soon as Giardini left the King's Theatre, Crawford returned. On 20 October 1764 Mrs Harris reported to her son James, Earl of Malmesbury: 'As to the state of operas, Giardini is gone quite away; so his partner, one Fermier,⁷ and Crawford will manage it'.¹ The next season (1765-66) he entered a joint venture with

¹ Burney, *General History*, i. 870.

² See *PA* 13 Mar. 1762 and 22 Jan. 1767; Christopher Hogwood, 'Vincent, Thomas', *New Grove*, xx. 782. In December 1751 Vincent had established a series of subscription concerts at the Great Room, 21 Dean Street, together with Giardini, in which he himself performed. See Gibson, 'Italian Opera', 48; McVeigh, *Concert Life*, 14, 234, 242.

³ According to Burney, he was in great favour with the Prince of Wales. The influence of the managers at court is also suggested by a notice published in *PA* 24 Feb. 1767, in which they were asked to use this influence to obtain a licence for the re-introduction of masks at the King's Theatre.

⁴ *General History*, i. 870.

⁵ See *GZ* 16 May 1749; *PA* 13, 18, and 31 May and 4 Dec. 1762. According to Gibson ('Italian Opera', 48), he was a jeweller.

⁶ *PA* 31 May 1763. See also Gibson, 'Italian Opera', 55.

⁷ This Fermier was probably John Fermor, mentioned in *Survey of London*, xxix. 74, as the cello and bass player who in 1759 lived in Rotterdam (then calling himself John Freeman), where he met Theresa Cornelys, the future London concert manager who was a theatre director in Holland (see also Casanova, vi. 18, 289). Fermor passed himself off as a beneficed clergyman in the Church of England and persuaded Cornelys to follow him to London, where they would both make their fortunes by organizing concerts. They arrived in England in Oct. 1759, the musical cleric calling himself 'John Fermor Esquire'. Their first concerts (at the Little Theatre in the Haymarket) were not a success, but Fermor encouraged Cornelys to organize assembly evenings in Carlisle House, Soho, which were to become the most fashionable entertainments among the London elite in the 1760s. Fermor acted as her agent at least until May 1761. From the letter of Felice Giardini (reproduced in *PMHa*, 51) we learn that a 'Mr. Farmer' was an acquaintance of Giardini in 1763-64. In 1765 he seems to have been involved in the

Gordon and Vincent, undoubtedly resuming his familiar position of treasurer. The reign of the triumviral management lasted for four seasons, until in the summer of 1769 George Hobart, later third Earl of Buckinghamshire, bought a half-share in the London opera house and became opera manager.

management of the opera at the King's Theatre, since he paid Manzuoli's salary, as is noted in Manzuoli's opera accounts of 1765 (see Gibson, 'Italian Opera', 59). See also Murray R. Charters, 'Cornelys, Theresa', *New Grove*, iv. 784.

¹ [Malmesbury], i. 116.

2. Singers Engaged for the King's Theatre Comic Operas of 1766-70

The English opera managers followed Mattei's recruitment policy for the singers of the new comic troupe, attracting one or two figureheads who were backed on stage by a corps of singers versatile enough to assist in both genres. While Mattei's *buffo* troupes had always shown a clear structure (two *primi buffi*, two *parti serie*, two *secondi buffi*, and a *terzo buffo*), this strict division of functions within the troupe was partly lost towards the end of the decade. This was due mainly to the changing characteristics of the individual comic operas. They became more densely populated; intermezzos transformed in London into comic operas quite often required seven *buffi* (e.g. *Gli stravaganti*, *Gli amanti ridicoli*); most new Italian burlettas, too, were often written for eight or nine (instead of Mattei's seven) singers (including six or seven *buffi* and two *parti serie*: *La buona figliuola*, *La buona figliuola maritata*, *Le donne vendicate*, *Le contadine bizzarre*, *Il padre e il figlio rivali* and *Nanetta e Lubino*). Apart from the *primi buffi*, there was the humorous *basso caricato*, the additional tenor, the extra *seconda buffa*, the slightly more serious bass, the occasional *terza buffa*, etc. This lack of a rigorous hierarchic structure in the troupe and the variable number of parts in the burlettas often led to fierce rivalries between singers, exacerbated when managers were led by romantic rather than professional motives in the recruitment of singers. The *primi buffi* and *parti serie* can still be clearly distinguished from the rest of the comic company, but the second and third singers will be discussed under one heading.

1. The Primi Buffi

Giovanni Lovattini [Lovatini, Lovaltini, Lavattini] (1766-70)¹

In the summer of 1766 Gordon journeyed to Italy and came back with interesting contracts. Apart from the *primo uomo* Tommaso Guarducci, who was widely recognized as a first-class singer and evoked 'great expectations' in London,¹ Gordon had signed up a *primo buffo* who became the icon of London burlettas for several years.

¹ See appendix I, table 17.

Giovanni Lovattini was at the height of his career when he met Gordon. An extrovert, lively singer and actor, he was building up a stable, long-lasting and rewarding career, solely by singing *buffo* roles. Born in Cesena (near Ravenna) around 1730, he had entered the opera stage at the beginning of the 1750s and toured Italy for the next ten years, visiting virtually every renowned theatre and premièring milestone burlettas such as *La buona figliuola* (Rome, 1760).² In the spring of 1764 he travelled to Vienna and was welcomed at the Burgtheater by an excellent comic troupe that included his old acquaintance Carattoli.³ Every single burletta they are known to have introduced to the Viennese audience belonged to Lovattini's Italian repertory; in fact, he had assisted in the creation of more than half of them. Admittedly, these burlettas were on the list of the best-selling comic operas of the time but, strikingly, none of the other singers (including Carattoli) was as familiar with the repertory performed in Vienna as Lovattini was. His impact on the Viennese programming of burlettas was obvious.

Towards the end of 1765 Lovattini was back in Italy and probably met the London agent in Venice, where he was singing at the San Samuele at the beginning of 1766. Months later he took the cross-Channel packet and on 22 September arrived in the English capital where he found lodgings at 'the Italian Warehouse, the corner of Little Suffolk-Street in the Haymarket'.⁴ Giovanni Lovattini became the pillar of comic opera in London for the next six seasons. Apart from introducing Londoners to the current comic hits imported from Italy, his job included the creation of the *primo buffo* roles in the new operas written for the King's Theatre by the house composers Guglielmi and Alessandri. His performances were hailed as superb by virtually every contemporary critic. He was thought 'incomparable both for voice and action'.⁵ He 'highly entertained with [his] grotesque humour, taste, and judgment in singing'.⁶ He was 'celebrated for the most beautiful of tenor voices' and considered one of the best actors ever seen on the London stage.⁷ The popularity of burlettas in London reached record levels during his engagement.

¹ *PA* 8 Nov. 1766.

² His birth date is suggested by Alvaro Ribeiro in Burney, *Letters*, 489.

³ Carattoli had been Lovattini's faithful stage partner from 1758 until the end of 1763.

⁴ *PA* 22 Sep. 1766 and 29 Jan. 1767.

⁵ Walpole, xxii. 474: to Mann, 8 Dec. 1766.

⁶ *GZ* 24 Apr. 1767.

⁷ [Mount Edgcumbe], 34.

However, when in the summer of 1772 the new managers Mary Ann Yates née Graham and Frances Brooke née Moore decided to clear burlettas from the King's Theatre stage, Lovattini found himself without a job.¹ He returned to Italy and was hired as *primo buffo* in Rome at the Dame Theatre during the Carnival of 1774, taking part in the première of Anfossi's latest burletta, *La finta giardiniera*. Meanwhile, comic operas had reappeared on the programme of the London opera house during the season of 1773-74, and when the new first man, Signor Schioli, failed to prove satisfactory, Lovattini was called back. His return to the King's Theatre was triumphal: on Tuesday 20 December 1774, he shone once more in the role of his most classic stage persona, Il Marchese di Conchiglia in *La buona figliuola*. The disappointment of the London audience at the delay of his come-back - illness kept him from appearing on 13 December as was planned - shows that his popularity in the English capital had not faded during his two years of absence.² At the end of the season, however, Lovattini left England for good. Four years later, he made his last appearance on the public stage of his native town - he was nearly fifty years old - in the role of Conte Belfiore in Anfossi's *La finta giardiniera*. A rich man, he retired to Bologna, where he socialized with ex-colleagues and other artists. The Irish singer Michael Kelly met him in the summer of 1782 in Signor Passerini's barbershop and later recalled: '[the shop] was ... the high temple of gossip. Numbers of theatrical and literary people frequented it. There I was introduced to Lovattini, whose fame was so great in England and ... [who] had retired from public life with very ample means'.³

Lovattini played a crucial role in the promotion of comic opera in the second half of the eighteenth century. He took part in more than a hundred productions, mainly as *primo buffo*, over a period of twenty-five years. Galuppi, Scolari, Fischietti, Nicola Calandria, Ciampi, Francesco Brusa, Giuseppe Scarlatti, Alessandri, Anfossi, and, above all, Piccinni and Guglielmi composed music for him, mostly to new librettos by Goldoni. He is known to have taken part in no fewer than twenty-six premières. Yet he not only created several new pieces but also introduced them to opera audiences in many Italian cities, in Vienna and in London. During his first two King's Theatre seasons he definitely

¹ For the new managers and their repertory, see Gibson, 'Italian Opera', 49 and *LS*, iv. 1672-1733.

² See *PA* 14 Dec. 1774.

³ Kelly, i. 120. Signor Passerini was the father of Giuseppe, who was engaged at the King's Theatre in 1753-54 and later was Kelly's singing-master in Dublin. See *ibid.*; *LS*, iv. 406; Winton Dean, 'Passerini, Christina', *New Grove*, xiv. 275. Kelly further recalled how Lovattini took him to see the Specola Museum, 'which the Bolognese consider the finest in the world' (*ibid.*, 122).

dominated the selection of the comic repertory: as in Vienna, he had performed previously all the burlettas shown then in London. Apparently only when he ran out of stock, as his stay in London extended, did the house composers Guglielmi and Alessandri start to supply new material.

For all Lovattini's contribution to the promotion of Italian comic operas, the audience must have remembered him primarily as an excellent singer and a superior comedian. For the choirboys of St Paul's Cathedral he had been the most delightfully funny soloist to rehearse with; the aged R.J.S. Stevens remembered in 1837:

I can never forget the pleasure and merriment that Lavattini excited among us boys at a rehearsal of an Italian Oratorio at the opera house in the year 1770. By the original humour he threw into even the common Italian words of *Si*, and *No*, to please us, he really made us laugh aloud (almost in chorus) at his truly comic expression, that our laughing surprised all the principal singers, and Mr John Christian Bach the Maestro at the harpsichord.¹

It took some time before the London comic opera recovered from his final departure in 1775. Lovattini continued to be considered the best of all *buffo* singers: compared with him most other singers paled. Burney believed that after Lovattini left, comic opera in England fell into 'a languid and declining state', and singers who followed, such as Trebbi, Jermoli and Morelli, were 'inadequate to the expectations of those who remember the sweet voice and excellent humour of Lovattini'.²

Anna Zamperini [Zamparini] (1766-67, 1769-70)³

Lovattini's first London stage partner was Anna Zamperini, a Venetian *prima buffa* only thirteen years old.⁴ She made her debut on the opera stage of her home town in 1761, as the *seconda buffa* of the company of her father Giandomenico, and subsequently sang with them in the small theatres in and around Venice.⁵ When she was twelve, she left the company to create the *prima buffa* role of Guglielmi's and Paisiello's new burlettas at the San Moisè Theatre. Hardly a year later, she travelled to England, undoubtedly signed up by Gordon in Venice. Her father was hired as *secondo buffo*, probably as part of the deal with Anna: during the entire King's Theatre season of 1766-67 he performed only one aria, namely 'Volevo fare al genero' in the role of the French adventurer Monsieur

¹ Stevens, *Lectures*, f. 44.

² *General History*, i. 892.

³ See appendix I, table 33.

⁴ For her Venetian origin see [Borde], iii. 330; Pimentel, 13.

⁵ The company also included her sisters Antonia and Elisabetta.

Carillon, in the first burletta of the season, Piccinni's *Gli stravaganti*. Anna's mother Maria and older sister Antonia came to London as well, apparently without contracts.¹ The family moved in with a Mr Major, who had a 'Muffshop', in Panton Street, Leicester Fields.² The extravagant William Douglas (third Earl of March, later (1778) fourth Duke of Queensberry),³ who soon became unhappily infatuated with Anna Zamperini, complained to his friend George Selwyn about the inconvenient ubiquity and habits of her family: 'The Zamperini has a father, mother, and sister; but they all like their own diet better than anything else, so that we dine very little together'.⁴ George Williams ironically referred to her family as 'that rascally garlic tribe, whose very existence depends on her beauty'.⁵ The four Zamperinis did appear together on the King's Theatre stage once: in *L'innamorate del cicisbeo*, an intermezzo for four voices performed for Anna's benefit on 2 April 1767.

Anna Zamperini's performances in London evoked quite different reactions. Some praised her highly for her 'sprightly, natural, and graceful expression' and many thought that she 'both in singing and acting, far exceeds any thing of the kind' seen before in the English capital.⁶ Others, however, were offended by her coquettish behaviour. Burney stated that although she was 'a very pretty woman', she was also 'an affected singer'.⁷ Crito, the reviewer in *The Public Advertiser* of 11 April 1767, not only slated her voice and acting, but also her personality:

she has a low, coarse, unharmonious contra alto voice, of a small compass; and her stile of singing, has more of the French bawl than of Italian delicacy, which is rendered more disgusting by her injudicious attempts of graces, &c. ... We see represented the character of a jilt, a designing coquette; elegant simplicity is totally disregarded, and we have exhibited to us, an experienced artful prostitute, with a perpetual unmeaning grin upon her face, in scenes of distress. We likewise see continual motion, but nothing that deserves to be called theatrical action.

This maliciously cruel attack quickly led to indignant reactions which attempted to rehabilitate Zamperini: 'I don't see why Zamperini's wanting compass should make her so very bad a singer, nor do I see that it does. She appears to me to have a voice excessively fine ... and more charming and

¹ See Pimentel, 13; Brito, 97. They are not listed in the managers' advertisement in *GZ* 5 Aug. 1766.

² *PA* 24 Mar. 1767.

³ See T.F. H[enderson], 'William Douglas', *DNB*, xv. 373-4.

⁴ Jesse, ii. 114: letter of 23 Dec. 1766; see also letter of Nov. 1766: 'I was prevented from writing to you last Friday, by being at Newmarket with my little girl. I had the whole family and Cocchi. The beauty went with me in my chaise, and the rest in the old landau'.

⁵ Jesse, ii. 97: letter from Williams to Selwyn, 5 Dec. 1766.

⁶ *GZ* 24 Apr. 1767 and *PA* 2 Dec. 1766.

⁷ *General History*, i. 873.

expressive than any I know', a critic wrote to *The Public Advertiser* of 16 April 1767.¹

At the end of the season, Anna Zamperini and her family left London. Possibly the King's Theatre managers preferred another *prima buffa*, Lavinia Guadagni, sister of the famous castrato Gaetano. Anna Zamperini went back to Italy and together with Antonia appeared in the comic operas presented at the Carignano Theatre in Turin during the autumn of 1768. However, as early as the following summer the Zamperini sisters were sailing back to England, both with a King's Theatre contract offered by the new opera manager George Hobart, who had been 'in pursuit' of Anna since the beginning of 1768.² They took up residence in a house in St James's, Haymarket.³

In London Anna Zamperini saw her position rivalled by Lavinia Guadagni, but her romantic attachment to the director Hobart yielded her rich rewards. She was assigned the leading roles in most of the new and favourite burlettas of the season and was allowed a benefit night at the King's Theatre, while her rival (who had been attached to the theatre for a longer period, was the sister of the internationally renowned *primo uomo* of the company, the wife of the house composer Alessandri, and who was more than twice Anna's age) was not. However, the *cordon sanitair* put around her by the other singers as a revenge against Hobart's 'shameful preference which he gave his favourite Sultana Zamperini', compelled Anna to quit the London stage probably before the end of the 1769-70 season.⁴

Her grief was short-lived; together with her sister she returned to Turin and by the autumn of 1770 both were singing again for the Carignano Theatre audience. Apparently Anna's reputation quickly caught up with her in Italy. Lady Ann Miller, on her tour through the country in 1770-71, attended one of the Turin performances in October 1770 and wrote to a friend: 'The *delicate* Zamperini, after her return from England, expressed too much licentiousness in her action and manner, for which she had an immediate order from the Dutchess of S[avo]y, to quit at once those airs; which

¹ A poem in praise of Anna Zamperini was printed in *PA* 20 May 1768. It was written by John Lockman, 'seeing, at the exhibition in Spring Gardens, the portrait by Mr Hone of Zamperini in the character of Cecchina' and 'remembering the days when she sang in London': 'Why say that Zamperini's left our isle? / Younder she stands: observe her artful smile. / See! see! her rosy lips, whence cupids fly / to catch the glances from her sparkling eye. / Fondly to gaze on her bewitching face, / and there, in fancy, countless beauties trace. / Painting! If imitative arts the queen. / What wonders are 'mid thy productions seen! / To life the fair here imag'd seems to start, / retread the stage, and sweetly touch the heart'.

² Jesse, ii. 254: letter from the Earl of Carlisle, Turin, 10 Feb. 1768.

³ See *GZ* 12 Apr. 1770.

⁴ *GZ* 22 Feb. 1771; see also *infra*.

La Signora instantly obeyed'.¹

In 1771 the Zamperinis moved to Venice to perform at the San Moisè Theatre. One of the operas scheduled was Guglielmi's *Il disertore*, which he had written for the Zamperinis and Lovattini the previous year in London. In Venice Filippo Laschi was the *primo buffo*. As is clear from the librettos, the Venice version, which contains twenty-seven arias, retained no fewer than twenty-two songs from the London première. Clearly, the Zamperinis were responsible for the transfer of the opera. For the Venice production Anna abandoned one of her five London songs; a duet was inserted instead for her and Laschi. It was common practice in comic operas to add a duet for the two principals in the penultimate scene, as one of the 'emotional' high points of the piece. Such a duet however, had not been included in the London version: perhaps because of the hostility between singers Lovattini had refused to sing one with Zamperini.

From a note written by Timothée Lecusson Verdier, a French architect and opera lover residing in Lisbon, we know that at that time the Zamperinis were approached in Venice by Padre Giuseppe Galli, apostolic notary to the Nunciature, banker to the Roman Curia and agent of the newly founded Lisbon Theatre Society. He offered the sisters an engagement at the opera house in the Portuguese capital and they accepted 500 *zecchini* as advance payment on 2 April 1771, agreeing to travel to Lisbon as soon as their Venice engagement had ended.² In 1771 Lisbon made an attempt to reorganize its public entertainments and reduce the theatres to a limited number of licensed venues. A group of merchants and politicians created a theatrical society to supervise and support (by way of subscriptions) the establishment of public theatres, including a house for Italian operas: Rua dos Condes.³ The society was put under the auspices of the Count of Oeiras, son of the Portuguese prime minister Marquis of Pombal, and on 17 June 1771 it was officially acknowledged by the King of Portugal (two months after the Zamperinis were offered a contract in Venice).⁴

¹ Miller, i. 201: letter of 24 Oct. 1770. It should be noted that Turin was notorious for its moral strictness; 'the King never goes to the comic opera, nor permits any of his own family to go thither', Miller reported, and Zamperini was not the only performer to receive warnings: 'in regard to the dances, as the Italian taste is more inclined to the grotesque than the serious, the danseuses jump very high, and kick up their heels in a more surprising than graceful manner; but if their attitudes happen to become unguarded, they have a sharp reprimand from the police' (*ibid.*).

² See Verdier's note inserted in António Diniz da Cruz e Silva, *O bissope*, Lisbon, 1816, translated in Brito, 92-4; the contracts of the Rua dos Condes singers preserved at the Teatro Nacional de S Carlos Archive, summarized in Viterbo, 232-3, 238, and in Brito, 96, 98-103.

³ See Brito, 94.

⁴ *Ibid.*

Accompanied by their father and yet another sister, Cecilia,¹ Anna and Antonia Zamperini arrived in Portugal on 19 June 1772 and were given 'splendid lodgings' in Lisbon.² Apart from free lodgings, Anna and Antonia received 3:200.000 *reis* from the theatre society, and were thus the best paid singers of the Lisbon opera house.³ The opera company further included Giuseppe Trebbi, Anna Sestini, Vincenzo Goresi, Antonio Marchesi, Teresa Turchi, Nicodermo Calcina, Massimo Giuliani and Antonio Pesci. Verdier witnessed: 'As Italian opera had not been heard for some time in Lisbon, the arrival of these *virtuosi* caused quite a stir, in particular *Senhora* [Anna] Zamperini'.⁴ The celebrated sisters presented the Portuguese public with burlettas they had either created or revived elsewhere during their pre-Lisbon career (including the London *Il disertore*). In the autumn of 1772 Anna sang her first serious role: she was the *prima donna* in Francesco di Majo's *L'Antigono*. From then on the Zamperinis occasionally performed in serious operas and continued to do so after their return to Italy.

The 'charming voice of the siren Zamperini' soon captured the hearts of many Portuguese admirers, including the Count of Oeiras who - as his Lisbon entourage would have called it - became entirely *enzampanared* (one of the neologies the Zamperini cult in Lisbon gave rise to).⁵ Verdier witnessed that 'on holy days [Anna] gathered a numerous and dazzling crowd at the last Mass at the Church of Loreto [the Italian church in Lisbon], which she used to attend', and local and foreign poets 'offered her the obsequious inspiration of the Muses'.⁶ Her admirers showered her with gifts and jewels. The English traveller Richard Twiss, visiting Lisbon at the end of 1772, recalled that she 'appeared daily on the stage, ornamented with three or four thousand pounds worth of jewels'.⁷

However, for all the admiration bestowed on the *prima donna*, Verdier reported that the opera revenue was 'so small that it scarcely covered the most essential expenses for the most ordinary things' and in less than two years the budget of the society had been spent. He added that all theatrical

¹ See Verdier, in Brito, 181-3, 92-4.

² Verdier, in Brito, 92. See also the Rua dos Condes contracts, cited in Brito, 99.

³ From 23 Nov. 1773 they also received a carriage and two mules, which, with driver, cost 32.400 *reis*. Only one member of the Lisbon opera personnel earned more: the dancer Isidore Jean Gabriel Dupré, who was hired from Paris, and received 2:800.000 *reis* a year; see Brito, 99, 100; Viterbo, 232-3.

⁴ Verdier, in Brito, 92.

⁵ See Pimentel, 7-8, 19-25.

⁶ Verdier, in Brito, 93. Two manuscript collections consisting of poems for or about Anna Zamperini have been preserved: *Zamperineida metrica-laudativa-satyrica* (P-Ln Cód 8360) and *Zamperineida Macedica, metrica, critica, satyrica* (P-Lan, Ms. no. 71). Pimentel gives a selection of these poems.

⁷ Twiss, 2. See also Goudar (*Brigandage*, 77) who met her in Italy in 1776: 'Elle est couverte de diamants, car elle vient de Portugal où les filles de théâtre n'ont qu'à se baisser & en prendre, elle s'est baissée & en a pris'.

activities at the Rua dos Condes were put to an end when the prime minister had Zamperini expelled from Lisbon on discovering his son's liaison with the singer.¹ The last burletta which was presented at the Rua dos Condes and in which the Zamperinis took part was *Il geloso*, set to music by the Portuguese composer Alberto Gomes da Silva and presented during Carnival 1775. Anna and Antonia's contract expired on 28 February 1775, and they received 640.000 *reis* with which to return home.² Their father, whom Verdier had described as 'a robust and good-looking man, who [wore] a large wig, with which he wished to defeat any clever guesses at his own age', had died in Lisbon.³ After the departure of the sisters, the Rua dos Condes (the only public Lisbon theatre for Italian operas) closed its doors for fifteen years.⁴

A peculiar event, said to have happened during the sisters' voyage on sea from Lisbon to Italy, was later extensively discussed in the correspondence between two French noblemen, and illustrates the horrors travelling singers could be faced with, their effect on the singers' health, and the pre-romantic notion that music had mysterious therapeutic capacities:

Le Chevalier de B[oufflers] au Marquis de L[évis-Mirepoix]
[Venice, 15 May 1783]

These are the facts: eight years ago, [Zamperini], returning from Lisbon by sea, became so frightened during a storm, that she fell in a state of stupidity from which it seemed impossible to free her. Having arrived in Venice, and back with her family, she was given all kind of medicines, but to no avail. She ate, drank, slept and did all the functions of an animal life, but she did not recognize anyone, was not interested in anything and seemed to be plunged in the most profound state of stupidity.

One day, someone suggested to play the harpsichord for her: she immediately reacted ... and ended up by singing the favourite songs that were played. This was repeated frequently during the next six months, always with the same symptoms and effects ... At first glance one would have taken her for an idiot; as soon as one played the harpsichord, her physiognomy changed and she sang with as much expression and fire as ever; but soon after, she was plunged again in the same state of insensibility. Madame de Durazzo, Ambassador of the Emperor in Venice, was curious to see her: she was touched by her situation, took her with her, and with care, medicines and mainly with music, after two years she had the satisfaction of seeing her completely recovered to her original state of health and knowledge; and in 1778 [Zamperini] appeared at the Venice theatre with the greatest success.⁵

¹ Verdier, in Brito, 93; see also McClymonds, 29.

² See Brito, 99.

³ Verdier, in Brito, 92. According to Verdier, the management of the Rua dos Condes Theatre 'gave him a costly funeral, and on the thirtieth day after his death magnificent exequies in the Church of Loreto where he was buried' (Verdier, in Brito, 92-3).

⁴ The theatre reopened on 25 July 1790, with a series of comic operas performed by an exclusively male company: see the Lisbon 1790 librettos of *I filosofi immaginari*, *Il marchese tulipano*, *La serva padrona*, in Sartori, nos. 10326, 14749, 21826, and Brito, 164-5.

⁵ *Correspondance Interceptée*, 58-60, 63 ('Voici le fait: il y a huit ans que, revenant de Lisbonne par mer, elle fut tellement effrayée par une tempête, qu'elle en tomba dans un état de stupidité dont rien ne fut capable de la tirer. Arrivée à Venise, au milieu de sa famille, on lui donna tous les secours que peut suggérer la médecine, mais en vain. Elle mangeoit, buvoit, dormoit, & faisoit toutes les fonctions de la vie animale; mais elle ne connoissoit personne, elle ne prenoit intérêt à rien, & paroissoit plongée dans l'état de stupidité le plus profond. Quelqu'un

The anecdote, however, can only partly be true. Anna's illness cannot have lasted until 1778. In 1776 she and her sister were seen on the stage of the San Benedetto Theatre in Venice, and later that year at the prestigious Pergola Theatre in Florence (where, as an exception, burlettas were featured).¹ In fact, by 1778 Anna Zamperini had left the public stage, one of her last performances being the principal part in her familiar *Il disertore*, in the summer of 1777 in Brescia. She was then about twenty-five years old. She seems to have continued to sing in private theatrical performances, as is suggested by the Chevalier de Boufflers' letter written on 15 May 1783:

I wanted to hear la Zamperini, whom you have praised so highly. You saw the dawning of her career, and I witnessed its decline. Still, she completely answered the image you had given me. I could see she has abundant taste, expression and grace in her singing; her voice is still very agreeable. You think that she has completely abandoned the theatre; but that is a mistake.²

During her short career Anna caused turmoil both by her voice and charms. As William Douglas wrote to George Selwyn, when he met Zamperini during her first London engagement in 1766-67: 'You see what a situation I am in with my little *buffa* ... I like her vastly, and she likes me because I give her money ... *Nous avons boudé un peu pour deux jours*, but we shall make it up. This is an unlucky passion; I wish I had never seen her. She is the prettiest creature in the world, but the most complete coquette that ever existed. It is her trade, and she knows it very well'.³ And while his friends warned that 'these frolics [do not] go off at our age as they used to do', he continued to adore her and loaded her with presents.⁴ Not only did she compromise many high-standing noblemen, she

s'avisa un jour de jouer du clavecin devant elle: aussi-tôt elle fut émue; peu après elle parut s'animer au point de prendre part à la musique, & vint jusqu'à chanter les airs favoris qu'on lui jouoit. Cela fut répété souvent pendant six mois, & toujours avec les mêmes symptômes & les mêmes effets ... Au premier aspect on l'eût prise pour une idiote: l'approchoit-on du clavecin, aussi-tôt qu'on en jouoit, sa physionomie changeoit, & enfin elle chantoit avec autant d'expression & de feu que jamais; mais un moment après, elle retomboit dans le même état d'insensibilité. Madame de Durazzo, Ambassadrice de l'Empereur à Venise, eut la curiosité de la voir: elle fut touchée de sa situation, la prit chez elle, & à force de soins, de médecines, & surtout de musique, elle eut la satisfaction après deux ans de la voir entièrement revenue à son premier état de santé & de connoissance; & en 1778 elle a paru sur le théâtre de Venise avec le plus grand succès'). The story about Zamperini's 'petite excoriation dans son cerveau' was also referred to in Goudar's *Brigandage*, 77, and was later copied out by the French cleric Louis Dutens, residing in London, in his *Mémoires*, iii. 54.

¹ Also, Goudar's report on her illness had been published by 1777 (see above).

² *Correspondance Interceptée*, 58 ('J'ai voulu entendre la Zamperini, dont vous m'avez fait tant d'éloges. Vous l'avez vue à son aurore, & je la vois à son couchant; cependant elle remplit toute l'idée que vous m'en aviez donnée. Je lui ai trouvé beaucoup de goût, d'expression, & de grâces dans le chant; sa voix est encore très-agréable. Vous croyiez qu'elle avoit tout-à-fait abandonné le théâtre; mais c'étoit une erreur').

³ Jesse, ii. 114, 128: letters of 23 Dec. 1766 and 15 Jan. 1767.

⁴ Jesse, ii. 91: letter from George Williams to Selwyn, 2 Dec. 1766. In Jan. 1767 William Douglas wrote to Selwyn: 'I want a dozen pairs of silk stockings for the Zamperini, of a very small size ... I should also be glad to have some riband, a cap, or something or other for her of that sort. She is but fifteen'; Jesse, ii. 124.

was also blamed for having caused the temporary ban of all women from the Lisbon opera stage.¹ But for all her alleged provocative behaviour, she was a very gifted artist who delighted the public not only by her singing and acting, but also by her dancing and playing the mandolin.² She was one of the first singers of comic opera who enjoyed the kind of excessive idolization usually reserved for the divas of the serious operas. Anna Zamperini also helped decisively to promote comic opera by her excellent performances as well as her introduction of new Italian burlettas to theatres in Italy and Lisbon. She especially contributed to the dispersal of Guglielmi's new comic operas: for example, she seems to have been the figurehead in the revival history of his *Il disertore* (written for the King's Theatre in 1768): she featured in every revival of the opera outside London (Venice, Lisbon and Brescia) and was thus one of the few who succeeded in promoting abroad an Italian opera made-in-London. The prominent French music historian Jean de la Borde considered Anna Zamperini too important a singer not to include her in his music dictionary, published in 1780. This is her entry (in which we are also provided with the reason for her retirement): 'A Vénitienne, with a natural talent for music and much fire in her performance, she has exceedingly well succeeded in the comic genre and has also sung well in the serious. After having adorned the London, Lisbon and Italian theatres, she married very advantageously and retired from the stage'.³

Lavinia Guadagni (1767-70)⁴

The other famous *prima buffa* who dominated the King's Theatre stage towards the end of the 1760s was Lavinia Guadagni. She was one of the very few *buffa* singers whom Burney appreciated: he stated

¹ According to McClymonds, 29, the Zamperini madness induced the Marquis of Pombal to ban all actresses from the Lisbon public stage. However, as women had already been banned from the stages of the private royal theatres from the beginning of the 1750s (see McClymonds, *ibid.*), the disappearance of the women from the stage in 1775 was only a consequence of the closing down of the public opera house Rua dos Condes. Women on the Lisbon stage always were a delicate matter, as is clear from a report on the Lisbon opera house in GZ 11 Apr. 1767: 'What is remarkable, (owing, it is said, to the Queen's jealousy of the King) not a woman is suffered to appear in the opera house there, either as actress or spectator; and it would be certain death, by assassination, to attempt it either way'. Pietro Sorbelloni and Domenico Luciani, the two King's Theatre *uomini seri* at the beginning of the 1760s, owed their posts as *prime donne* of the Portuguese king's opera troupe in the 1750s to this ban.

² For her dancing see Goudar, *Brigandage*, 77: 'au milieu d'une scene chancelante, pathétique, elle quitte son rôle pour un ballet héroïque; ainsi vous ferez d'une pierre deux coups, car vous aurez à la fois une chanteuse & une danseuse'. For her playing the mandolin see PA 24 Mar. 1767, announcing her benefit performance.

³ [Borde], iii. 330 ('Vénitienne, ayant un talent naturel pour la Musique & beaucoup de feu dans son jeu, a supérieurement réussi dans le comique, & a chanté aussi bien dans le sérieux. Après avoir orné les théâtres de Londres, de Lisbonne & de l'Italie, elle s'est retirée en se mariant avantageusement').

⁴ See appendix I, table 15.

that she, with Lovattini and Andrea Morigi, made the best *buffo* team he had ever witnessed.¹ However, in the early autumn of 1767, when she arrived in the English capital, she was still best known as the younger sister of the celebrated Gaetano Guadagni, whose fame had been firmly established since he had premièred the role of Orpheus in Gluck's renowned opera in 1762 in Vienna.

Born in Lodi (near Milan) on 21 November 1735, Lavinia probably started singing around 1749, together with her sister Angela, as a choir member in the operas produced by Giuseppe Guadagni (their father?) in Este.² She soon became the *prima buffa* of the company headed by Giuseppe, which introduced Goldonian comic operas, especially those set to music by Galuppi and Piccinni, to the Northern Italian opera audiences.³ Her fame grew steadily. In the spring of 1761 she was hired by the Formagliari Theatre managers in Bologna to sing Cecchina in *La buona figliuola*, and she premièred the *prima buffa* role in its sequel, *La buona figliuola maritata*, at the side of Giovanni Lovattini and Francesco Carattoli: these three singers were engaged again to lead Piccinni's hits in Parma in the spring of 1763, and at the Viennese Imperial court in 1764. In Carnival 1767 she sang leading roles in the première of two comic operas at the San Moisè Theatre in Venice: *La sposa fedele* by Guglielmi and *Il matrimonio per concorso*, the operatic debut of the young Alessandri. Some months later, she married Alessandri, and the couple, together with Guglielmi, were hired by the London opera house later that same year.⁴ It was probably Lavinia who obtained a King's Theatre engagement for her twenty-year-old husband, who then still 'had his reputation to make', while Lavinia could rely on her experience, her acquaintance with Lovattini and the fame of her brother, whom the King's Theatre was desirous to engage as well.⁵

In London, Lavinia and her husband joined Lovattini in his lodgings at the Italian Warehouse, facing the opera house.¹ The couple remained in London for three seasons. In the summer of 1769, at the end of her second season, Guadagni saw her position threatened by Hobart's favourite Zamperini. When rumours about Zamperini's impending engagement reached the King's Theatre audience, angry

¹ See *Music, Men and Manners*, 46.

² For her birth date, see Sven Hansell, 'Alessandri, Felice', *New Grove*, i. 244.

³ See also Ferrari-Barassi, 455.

⁴ The libretto of Traetta's *Le serve rivali*, performed in Florence on 20 Apr. 1767 lists her for the first time as Lavinia Guadagni Alessandri. See also Burney, *General History*, i. 874.

⁵ Burney, *General History*, i. 874; see also Hansell, 'Alessandri, Felice', *New Grove*, i. 244; [Malmesbury], i. 180.

letters appeared in the press. *The Gazetteer and New Daily Advertiser* of 5 June 1769 published the following long notice:

The public ... beg to ask [the opera managers] a question or two; first, taking the liberty of reminding them, that as the expence is to be defrayed by them, they humbly conceive that their entertainment ought to be in some degree considered, and some attention paid to their taste. First, then, they beg leave to ask, whether the Guadagni has not given general satisfaction ever since her first appearance here, both by her merit as a singer, and by the zealous and respectful attention with which she has ever strove to merit the applause she has received. Secondly, whether the severe loss she met with in the summer, when she was deprived of the small instance her past industry had collected, would not with generous minds, have given her a title to preference. Thirdly, whether her salary and that of her husband, who plays on the harpsichord, have been unreasonably large. Fourthly, whether they have demanded any augmentation of those salaries.

When these questions are answered, they beg to know whether it is true, that the Guadagni is dismissed in order to make room for the Zamperini, whose merit as a singer the public knows to be infinitely below the other, who never was thought of as a capital performer in her own country, and whose face, tho' it may be sufficient for a few of the fashionable flatterers of the age, will not in the public judgment, supply the place of voice, taste, and ear. If the Guadagni was not to be engaged again, they beg to know what motives could induce the gentlemen managers to prefer the Zamperini, whose inability even to a ridiculous degree is fresh in every body's memory, and who has, therefore, neither merit nor novelty to recommend her. They are particularly desirous of information upon this point, because they are not willing hastily to give credit to what scandal assigns, as to the motive, and which for that reason they will not at present repeat.

Moreover, Lavinia's brother Gaetano Guadagni had finally agreed to come and sing at the King's Theatre.² Put under pressure by the audience and careful not to offend the celebrated - and high-tempered - castrato, Hobart may have decided not to fire Lavinia Guadagni. In the end both singers were engaged, an act which would lead to explosive situations.

Although Anna's departure from the King's Theatre in the summer 1770 left open the field, Hobart's favouritism towards Zamperini may have chased Lavinia away, as is suggested in a letter, signed 'Indignation' in *The Gazetteer and New Daily Advertiser* of 22 February 1771: 'Mr Hobart having rendered himself thus generally obnoxious to the public, as well as generally detestable to the performers, the former season was no sooner concluded, than the principal among the latter peremptorily declared, they would never again exhibit under his direction'. Moreover, as has already been suggested by the long letter cited above, Lavinia had not been lavishly paid, her salary undoubtedly being included in her husband's.³ The sole benefit she was allowed during her three-year career in London as a *prima buffa* was given her only by way of exception, 'the managers of the opera,

¹ See *PA* 9 Mar. 1769.

² Gaetano arrived in London in the autumn of 1769; see Burney, *General History*, i. 875.

³ According to the opera accounts of 1768-69, Giovanni Lovattini was paid £900, Domenico Luciani, the serious man, £539, Teresa Giacomazzi, the serious woman, £330, Andrea Morigi, the *basso caricato*, £300. Lavinia Guadagni is not mentioned in the accounts; her husband Felice Alessandri was given £699. See Gibson, 'Italian Opera', 55.

in consideration of the great loss Signora Guadagni has sustained by being robbed of upwards of eight hundred pounds by her servant, hav[ing] granted her this benefit' on 16 March 1769.¹ Also, by the summer of 1770 her position may have become intolerable as she was involved in a persistent dispute between Hobart and her brother (see *infra*). Connoisseurs, though, obviously preferred Guadagni to Zamperini. Burney, for instance, thought she was 'a graceful and elegant actress, as well as singer', while we know he was annoyed with Zamperini's affectation.² Back in Italy, Lavinia was offered a contract in Turin to sing *prima buffa* roles at the Carignano Theatre in the spring of 1771, succeeding her bitter enemy Anna Zamperini.³ The Carignano Theatre hired her regularly over the next three years for principal roles in the favourite burlettas of the day.

One of the interesting elements in the outline of Lavinia's career in the early 1770s is that it supplies new insights into Alessandri's career, which 'has not been thoroughly investigated'.⁴ It is known that he was asked to write two serious operas for the Turin Regio Theatre: *Argea*, premièred during Carnival 1773, and *Alcina e Ruggero*, premièred during Carnival 1775.⁵ We may now assume that after the end of Lavinia's London career in the summer of 1770, Alessandri left England with her and joined her at Turin.⁶ While she was singing at the Carignano Theatre from the spring of 1771 onwards, Felice started looking for opera assignments at one of the Turin theatres, a quest in which he obviously succeeded two years later. According to S. Simonetti, Alessandri was summoned from Genoa to Dresden in 1773.⁷ Modern musicologists have refuted the journey to Dresden, but still do not know why he was in Genoa in 1773. In fact, in Carnival 1773, his wife was engaged to sing at the San Agostino Theatre in Genoa, in revivals of Giuseppe Gazzaniga's burlettas. Since Alessandri was not commissioned to write an opera for Genoa and is not reported to have had the prospect of a job, there is no other explanation for his Genoese stay than that he joined his wife again. After the Carnival season of 1773, both returned to Turin, where Lavinia resumed her position of *prima donna* at

¹ PA 9 Mar. 1769. See also GZ 9 June 1769, cited above.

² *General History*, i. 873.

³ LS, iv. 1531 records a performance of *Samson* at the Covent Garden on 1 Mar. 1771 with 'Signora Guadagni' in the cast. This must be a reference to her brother, who was engaged at Covent Garden to sing in the oratorios presented during Lent 1771 (see PA 9 and 26 Feb. 1771).

⁴ Hansell, 'Alessandri, Felice', *New Grove*, i. 244.

⁵ See *ibid.*

⁶ No London records were found which mention Alessandri after the 1769-70 King's Theatre season.

⁷ See S. Simonetti, 'Alessandri, Felice', *MGG*, xv. 132-4.

Carignano. Maybe through some lobbying on her part, Alessandri's new comic opera *La cameriera per amore* was created at the Carignano theatre in the autumn of 1774, with his wife in the principal role. Lavinia left the stage in autumn 1774, at the age of forty-nine. Alessandri went to Paris in 1776 to work for the Concert Spirituel and the Concerts des Amateurs. In 1786 he travelled to St Petersburg hoping for an appointment at the Russian court; in 1789 he moved to Berlin.¹ It is doubtful whether Lavinia accompanied him on all his travels. She died in Padua around 1790, while Alessandri was still in Berlin. He soon remarried and returned to Italy in 1792.²

Unquestionably, Lavinia Guadagni had a considerable influence on the launching of her husband's career as a composer of comic operas. She helped him to obtain his first official appointment, the quite attractive position of house composer of the London opera theatre. She promoted his operas, creating the principal role in every comic opera he produced until she left the stage,³ and scheduling, for example, for her single London benefit performance (16 March 1769) his *La moglie fedele*, which had known only moderate success when it was premièred at the King's Theatre the season before. Apparently, she also negotiated opera commissions for him, and devoted her last public performances to the creation of his new *La cameriera per amore*.

Guadagni was an excellent singer and actress. She did not create a great many *prima buffa* parts during her twenty-five-year career, but played a considerable role in successfully reviving the burlettas of Galuppi and Piccinni. We know she was highly appreciated by connoisseurs such as Burney. Metastasio, who knew her well from her performances in Vienna, where he was the court poet, wrote in a letter of 5 October 1772 to Tommaso Filipponi in Turin: 'I congratulate you with the enviable proximity of Signora Guadagni Alessandri'.⁴

¹ See Hansell, *New Grove*, i. 244.

² *Ibid.*

³ Except for one: Alessandri's *Argentino* was premièred in Vienna, spring 1768, when Lavinia Guadagni was singing in London. Still, the fame she had achieved during her Viennese engagements in 1764-65 (see Metastasio's letter of 5 Oct. 1772, cited below) may have helped him to obtain the commission.

⁴ Metastasio, iv. 188 ('Io mi congratulo con esso voi dell'invidiabile vicinanza della Signora Guadagni Alessandri').

2. The Parti Serie

Gaspere [Gaspero] Savoi [Savoia, Savoy, Savoi] (1766-68)

John Gordon recruited his first *parti serie* couple in London. Gaspere Savoi, a soprano castrato from Siena, had been resident in London since the autumn of 1765 (see also appendix I, table 28). Savoi's excellence as a singer is easily deduced from the number of engagements and the renowned Italian theatres he was seen at during the years before he arrived in England. He had started his public career in the autumn of 1758 as a minor singer in serious operas presented at the elevated Florentine Pergola Theatre. He soon turned to *parti serie* in burlettas, performing for the next three years in the nerve centres of comic opera, at the side of renowned *buffi*. At the Cocomero Theatre (Florence) he appeared with the Baglionis and Carattoli. The troupe was strengthened further by Lovattini at Carignano in Turin. At the Dame Theatre in Rome in 1760, he sang the female *parte seria* in a male-only company which also included Lovattini, Carattoli and Giustinelli, taking part in the première of the legendary *La buona figliuola*. At the Regio-Ducale Theatre in Milan later that year, Savoi, Lovattini and Carattoli were joined by the Baglionis and Filippo Laschi and thus formed one of the best Italian burletta troupes to be seen during the second half of the eighteenth century. From 1762 until his departure for London, Savoi also focused on *prima donna* parts, appearing annually during Carnival at one of the all-male Roman theatres, creating, amongst others, the roles of the heroines in Guglielmi's, Sacchini's and Francesco de Majo's new serious operas.

In the summer of 1765 Gaspere travelled to London, being engaged by the King's Theatre as second man. Years later, in 1777, when Savoi was a successful singer at the Paris Concert Spirituel, the *Mémoires secrets*, a gossip daily account of literary and artistic events in France in the 1760s and 1770s, related the rumour amongst the Paris audience that in the 1760s the singer had, in fact, been banned from Rome:

The French who have travelled, remember him from Rome, and tell an anecdote that makes him nearly as famous as his admirable organ does. This castrato, with a fine figure, had charmed a lady of the highest quality who made use of his services for her secret pleasures. The singer's vanity ... made him show the silent evidence which he kept in a snuffbox ... the Lady learned about his disloyal indiscretion and made a complaint about it to the Cardinal Prefect, and the castrato was ordered to leave Rome.¹

¹ *Mémoires secrets*, x. 222-3 ('Les François qui ont voyagé, se rappellent l'avoir vu à Rome, et racontent à cette occasion une anecdote qui l'a fait connoître presque autant que son organe admirable. Ce castrato, assez bien de figure, avoit ... enchanté une femme de la plus haute qualité qui s'en servoit pour ses plaisirs secrets. L'amour-

Savoi's predecessor at the London opera house, the popular Ferdinando Tenducci, had left for Dublin, harried by bailiffs, while Giuseppe Giustinelli, another London-based *secondo uomo*, had just departed for Lisbon. Savoi's English career, which was to last for twelve years, started on 23 November 1765, when he took part in Sacchini's *Eumene*, an opera he had recently performed in Rome. During his first King's Theatre season, which featured *opere serie* only, Savoi was 'generally thought to have a pleasing voice'- though the vitriolic reviewer Crito stated that the Italian soprano 'ha[s] disgusted us ... by his unmeaning uniformity and insensibility'.¹ Savoi's experience in female roles came in handy during a presentation of *L'eroe cinese* on 26 April 1766, when Signora Scotti fell ill. The audience was informed that 'Signor Savoi, who has performed the part of first woman several years at Rome, has readily offered to supply that part this day'.² According to a spectator, he actually made a good *prima donna*: 'my curiosity was rais'd by a singular advertisement, and I was induc'd ... to see and hear Signor Savoi perform the first woman's part in *L'Eroe Cinese*, and was agreeably surprised to find him exceed my expectations and outdo his former performance of the character of the Mandarin in the same opera'.³

After three seasons at the King's Theatre, portraying the second man in the serious operas and, from November 1767 onwards, also the serious man in the burlettas, Savoi left London. As soon as the subscription series of his third season ended on 20 May 1768, he seems to have walked out of the opera company, together with three other singers (see *infra*); his name does not appear in the cast list of the last new opera of the season, Guglielmi's *I viaggiatori ridicoli*, shown from 24 May onwards. The soprano travelled to Dublin where he sang at the Rotonda Garden concerts during 1769 and 1770, but was back in London by March 1770.⁴ On 8 March, Jommelli's oratorio *La Passione* was staged at the King's Theatre, 'after which will be performed, [Pergolesi's] *Stabat Mater* ... The principal parts by Sig. Guadagni and Sig. Savoi'.⁵ Two weeks later he replaced the indisposed Signora Grassi as the principal character of Sebia in the première of J.C. Bach's new oratorio *Gioas Re di*

propre du chanteur l'engagea ... à en montrer des témoins muets qu'il portoit dans une tabatiere ... la Dame fut instruite de sa perfide indiscretion; elle s'en plaignit au Cardinal Préfet, et le castrate eut ordre de sortir de Rome'). Savoi's last Roman performance dates from around Feb. 1765; nine months later he was in London.

¹ PA 25 Jan. 1766; PA 17 Mar. 1767.

² PA 26 Apr. 1766.

³ PA 30 Apr. 1766.

⁴ See Walsh, *Opera in Dublin*, 1973, 190.

⁵ GZ 3 Mar. 1770.

Giuda. The managers seem to have been pleased with Savoi's occasional appearances, since they offered him a contract for the next season (1770-71) to resume his post in the serious operas and the burlettas. Savoi stayed in London during the next seven seasons, most of which he spent at the King's Theatre. Now and then Bach invited him to take part as solo singer in the composer's concerts; in 1772 the composer paid him £53 for fifteen nights, a fee raised to £132 in 1777.¹

In the summer of 1777 Savoi journeyed to Paris, and succeeded in entering the prestigious Concert Spirituel in the Château de Tuileries. The day after his debut on 15 August the following notice circulated:

Le Signor Savoy first [*sic*] actor of the Opera in London, who was not known in Paris, has given even more pleasure. He has sung two times ... and each time *bis* was repeated with such unanimous acclamations that he was obliged to give in to the wishes of the audience. This castrato, in addition to the most perfect voice, has much soul and expression. In his arietta [Sacchini's 'E cerca se dice'], which is said to be drawn from *Olimpiade*, there are such cries as are to be heard in *Alceste* and which produced such effect at the Opéra; he gave them with an energy which pierced all our hearts.²

He was regularly heard at the Concerts from 15 August 1777 until 13 June 1778 and was applauded 'avec transport' (*Courrier de l'Europe*, 26 August 1777).³ From Paris, Savoi returned to Italy and devoted the last decade of his career to *opera seria*, creating many second roles in the new operas of Gaetano Pugnani, Luigi Cherubini, Angelo Tarchi and Giuseppe Gazzaniga launched at the Regio Theatre in Turin, and took part in the operatic debut of the young Vincenzo Federici, *L'Olimpiade*, at the same theatre in December 1789. He earned about 1,200 lire a season, a modest salary when compared with the 16,000 lire received by the popular *primo uomo* Luigi Marchesi.⁴ During the summer of 1791 Savoi won over Marchesi to sing in Tarchi's *Il disertore*, a production Savoi initiated during his one-season directorship at the Intronati Theatre in Siena, his home town. Shortly afterwards, the Scala Theatre in Milan asked Gaspare to sing the second roles in the premières of the new *opere serie* of Tarchi and Nicola Zingarelli during Carnival 1792: this appears to have been his farewell to the public stage.

¹ See McVeigh, *Concert Life*, 191.

² *Mémoires secrets*, x. 218-9 ('Le Signor Savoy premier [*sic*] acteur de l'Opéra de Londres, qu'on ne connoissait point à Paris, a fait encore plus de plaisir. Il a chanté deux fois ... et chaque fois on a répété *bis* avec des acclamations si unanimes qu'il a été obligé de se rendre aux vœux du public. Ce castrate, outre la voix la plus parfaite, a beaucoup d'ame et d'expression. Dans son ariette, qu'on dit tirée de l'*Olimpiade*, il y a de ces cris qu'on trouve dans *Alceste* et qui ont produit tant d'effet à l'Opéra; il les a poussés avec une énergie qui a percé tous les coeurs').

³ For a list of his performances in the Concert Spirituel, see Pierre, 307-8.

⁴ See Basso, 24.

During his long and busy career Gaspare Savoi was seen in opera as well as concerts, in *opere serie* as well as burlettas, in first as well as second roles, in female as well as male parts. In this wide range of characters and roles he evoked quite divided reactions. He was applauded at the most exquisite concerts in London and Paris. During a banquet organized by the Royal Academy of Arts for the King's birthday on 4 June 1774, the guests were 'agreeably surprised by the appearance of an excellent band of music with Giardini at its head, several fine pieces of music by Abel and others were played admirably well, and Signor Savoi sang a very fine air'.¹ Burney saw him in the serious character of Count Lelio in the pasticcio *La sposa fedele* (October 1775) and found his singing 'divine', whereas Mount-Edgcumbe remembered him as the second man, 'whose voice was of so singularly beautiful and peculiar a tone, that when I was in Italy, going by chance into a church during a high mass, I was struck with sounds so sweet, yet, as I thought not new to my ear, that I could not help inquiring the name of the performer and found they proceeded from Savoi'.² On the other hand, we know Crito thought Savoi 'disgusting' and the *New Morning Post* reported on 27 November 1776, the day after a performance of *La frascatana* at the King's Theatre: 'Savoi has neither shake nor swell and treads the stage with the grace of an elephant'. Apparently, he could parade his singing talents best in a concert environment, when the theatrical element was reduced. Undoubtedly he owed his King's Theatre engagements to his virtuoso singing, the most reliable barometer by which the London audience measured the merit of opera singers.

Polly Young [Mrs Barthélemon] (1766-67)³

Savoi's first partner on the King's Theatre stage was seventeen-year-old Polly Young. She was one of the few English singers at the time who attempted a career in Italian opera. Though she did not lack talent, she had to fight against continuous prejudice from the English opera audience. Her marriage to a French composer provided additional opportunities to perform in concerts, but did not free her from prejudice.

Young made her first public appearance in Dublin, when she was still a child. A niece of Cecilia Young, she was launched on the stage by Cecilia's husband and leading figure of English

¹ Cited in Whitley, i. 304.

² Burney, *Letters*, 192; [Mount-Edgcumbe], 18.

³ See appendix I, table 32.

theatrical music at the time, Thomas Arne.¹ During a visit to Ireland in 1755 he brought from London a number of vocal performers, including Polly, whom he introduced to the public in his English opera *Eliza*. The young singer enjoyed considerable success during that season at the Smock-Alley Theatre: *The Faulkner's Dublin Journal* of 29 November - 2 December 1755 states that 'Miss Polly Young, a child of six years of age, pleased and astonished the whole company, having a sweet melodious voice, accenting her words with great propriety, and singing perfectly in time and tune'. Polly stayed in Dublin for the next seven years, supported by her aunt, after Arne had gone back to England in 1756. Mrs Delany saw her performing at a private dinner at the Bayly's in Dublin on 8 August 1758 and afterwards wrote in her diary: 'Mrs [Cecilia] Arne and Miss Bayly sing, and a girl of nine years old accompanies them on the harpsichord most surprisingly - she is a niece of Mrs Arne's; the race of Youngs are *born* songsters and musicians'.² On 22 January 1762 Polly created the role of Nysa in what is called the first 'English burletta', Kane O'Hara's *Midas*.³ John O'Keeffe remembered her as a 'beautiful little creature' who was 'a fine singer, and played and sung Ariel, in Shakespeare's "Tempest" [1762] to great and pleasing effect: from her charming face and small figure, she appeared a bewitching spirit'.⁴

On 30 September 1762 Polly made her London debut at the Covent Garden Theatre, singing and playing the harpsichord in the comedy *The Conscious Lovers*. She was introduced by the manager John Beard as 'scarce in her teens', while the press announced her as 'the celebrated singer from the Theatre Royal in Dublin'.⁵ Later during that season Polly and her stage partner were praised for their performance in *The Spring*, a pastoral entertainment then running at Drury Lane: 'We cannot say enough of the taste and execution of Mr Vernon and Miss Young ... The united sprightliness and simplicity of the duet was truly admired ... [Mr Vernon] was most beautifully tender, and most agreeably varied by the pleasing vivacity of Miss Young in *Goddess! Queen of soft beguiling*'.⁶ Apparently by the age of thirteen she was a skilled and much appreciated singer.

¹ See Mollie Sands, 'Polly (Mary) Young', *New Grove*, xx. 578. Later (in 1794) Polly's daughter Caecilia Maria Barthélemon would recollect that her mother 'had been (when very young) a scholar of the famous Geminiani' (cited in Robbins Landon, iii. 169, 257).

² Granville, iii. 502-3.

³ See Brian Boydell, 'O'Hara, Kane', *New Grove*, xiii. 521.

⁴ O'Keeffe, i. 149, 150; the setting of *The Tempets* was probably by William Boyce's setting.

⁵ Beard cited in Mollie Sands, 'Young, Polly', *New Grove*, xx. 578; *PA* 29 Sep. 1762.

⁶ *PA* 24 Oct. 1762.

In the autumn of 1764 the managers of the King's Theatre (Peter Crawford and John Fermier?¹) signed her up to sing the minor roles in the serious operas presented during Manzuoli's season (1764-65). It has been suggested that she actually became one of his pupils.² The next season her contract was not renewed (the new third woman was the Italian Giacinta Ghiretti), but she was called in at the last minute to replace the second woman Signora Visconti in Galuppi's *L'eroe cinese* on 26 April 1766. 'Musicante', reviewing the performance in *The Public Advertiser* of 30 April 1766, uncovered the reason behind Visconti's refusal to sing, a decision she may have greatly regretted afterwards:

When I enter'd the House, a printed hand bill was presented to me which immediately accounted for the mutilated condition in which I afterwards found the opera, informing the public, that, in the morning of that day in which the opera was to be perform'd Signora Visconti *positively* refused acting in it under Signor Savoi [who replaced the indisposed Signora Grassi as the *prima donna*; see above]. But I was not a little pleas'd to find her malicious purposes frustrated by the admirable endeavours of Miss Young, who, tho' she had but a few hours to read over the part, justly gain'd more universal applause than Visconti could raise in the *studied* performance of that or any other character she has appear'd in this season. And tho' she endeavour'd to brazen it out in the very centre of the gallery, I should suppose she felt no small mortification at the public testimony that was given of her insignificance.

Apparently, the King's Theatre management dismissed Visconti even before the season ended, and Young was given the role of the *seconda donna* in the final production. *Pelopida*, premièred on 22 May 1766 was the debut as an operatic composer of François-Hippolyte Barthélemon, the first violinist and leader of the opera orchestra.³ If not her *interim* success in *L'eroe cinese*, then perhaps romantic motives on the part of the composer may have led to her acquiring this role; they were married a couple of months later, on Wednesday 10 December 1766.⁴ According to O'Keeffe, who heard him playing at the Rotunda in Dublin about 1768, Barthélemon was 'a first-rate performer on the violin, and a successful composer ... He was a very little man, but handsome, and a neat figure'.⁵

By the time Polly was married, the new managers of the London opera house, Gordon, Vincent and Crawford, had signed her up to sing both the second roles in the *dramme serie* and the serious female roles in the burlettas presented during the 1766-67 season, which was to become the apex of her career. She took part in the English premièred of the most popular burletta of the time,

¹ See the introduction to this chapter.

² Gärtner, 268, who, unfortunately, does not document his statement.

³ See Burney, *General History*, i. 871; Neal Zaslaw, 'Barthélemon, François-Hippolyte', *New Grove*, ii. 195.

⁴ See GZ 12 Dec. 1766.

⁵ O'Keeffe, i. 149; he erroneously says they married in Dublin.

La buona figliuola, and helped to create the new serious operas of Bach, Vento and Barthélemon.

Apart from her regular duties as the King's Theatre's second woman, she was appealed to for last-minute replacements. At the benefit of the 'decayed musicians' in January 1767, she took some of the songs of the indisposed Mrs Pinto at very short notice and made a good job of it, giving the audience 'a convincing proof of her abilities'.¹

Though the season was highly successful, Mrs Barthélemon's position as an English singer in an Italian company was questioned. 'An Englishman' who, challenging the anti-Italian Crito, declared himself an ardent advocate of Italian buffoonery, reported in *The Public Advertiser* of 16 April 1767:

I don't wonder at one of our literary judges pronouncing Mrs. Barthelemon, to the honour of England, and disgrace of Italy, the only female singer of merit at the Opera house. What must an Italian think of our prejudices? For my part, I wish Mrs. Barthelemon so well, as to desire to see her placed where she might be saved from the embarrassment she is under upon a public stage, amidst a set of actors, whose parts fit so easy on them, as on most of the Italians they do.

Ironically, while the managers were often facing xenophobic reproaches from the Londoners towards Italian singers, the presence of an English singer who deservedly had reached the level of a solo singer was now found 'embarrassing'. Obviously, the select London opera audience desired their exclusive and entirely exotic favourite entertainment to be screened from any native touch, especially so when at the end of the Seven Years War, patriotic loyalty was less urgent. Mrs Barthélemon was replaced by the Italian Victoria Querzoli in the summer of 1767.

Mrs Barthélemon struggled to achieve recognition in London's musical life during the rest of her career. Her bitterness for the lack of respect she encountered in her profession is obvious from a letter published in *The Morning Post* of 2 November 1784, in which she accusingly recounts how, for all her reputation and her husband's connections, London managers refused to engage her, using the excuse 'that they must not disoblige great people's recommendation'. Her bitterness may have been fuelled by the dismissal of her husband, before the season of 1784-85, from his post as a King's Theatre musician.²

While motives can be detected on the part of the Italian opera house to prefer Italian singers above English, it remains unclear why the English houses objected to Mrs Barthélemon's presence. She never obtained a long-term engagement (that is, longer than three months), apart from one other

¹ *PA* 29 Jan. 1767.

² See *PMHb*, 82.

King's Theatre contract for 1770-71 and two summers at the Marylebone Garden Theatre (1770 and 1773), in a repertory including her husband's new burlettas and other English comic operas, such as *The Madman*, which, although a pasticcio, 'was rendered very entertaining, from the spirited performances of all the characters'.¹ She was seen occasionally in the concert rooms in Soho, the playhouses, St Mary's Church, and the Little Theatre in the Haymarket, picking up single-night engagements for benefits and celebration performances, and singing a repertory which varied from concerts of catches and glees via coronation anthems, serenatas and dramatic poems to comic operas and oratorios. In the autumn of 1769 she travelled to Stratford upon Avon to take part in the festivities staged on the occasion of the Shakespeare jubilee.² In June 1774 she took part in an elaborate *fête champêtre* in The Oaks, near Epsom, celebrating the marriage of Lord Stanley, Earl of Derby, with Lady Betty Hamilton, singing in a masque composed by her husband.³ In April 1782 she directed a small choral group during an amateur production (*The Arcadian Pastoral*), presented at Queensbury House in Burlington Gardens, with Mr Barthélemon leading the orchestra.⁴ Undoubtedly, most of her engagements were due to some lobbying by her husband who was by then a leading figure in London's musical life, heading (at one point or another) the orchestras of the King's Theatre, the Haymarket, Marylebone, Covent Garden and Drury Lane.⁵ Reviews in the press reveal she was an excellent singer. During a performance of *The Cure of Saul*, presented at the King's Theatre in February 1768, a spectator claimed that, to his own surprise, the oratorio 'has caused a miracle in me almost equal to the original one it is meant to celebrate, by conquering a rooted dislike to oratorios', due, amongst others, to the excellent cast including Mrs Barthélemon, 'who, as Miss Young, has often acquitted herself with great applause in Italian Opera, [and] in this species of singing soars still higher'.⁶ She 'heightened the pleasure' of another spectator 'by her unexpected appearance' in Barthélemon's *The Judgment of Paris* in August 1768 at the Little Theatre in the Haymarket.⁷ Even reviewers wondered why they did 'not ... see a woman of her figure and merit in point of singing, more encouraged and employed, as by

¹ LEP 28 Aug. 1770.

² See GZ 8 Sep. 1769.

³ See Fiske, 380-1.

⁴ See *ibid.*, 439.

⁵ Zaslaw, 'Barthélemon, François-Hippolyte', *New Grove*, ii. 194.

⁶ GZ 24 Feb. 1768.

⁷ PA 26 Aug. 1768.

that means she would lose a little of that timidity which clouds sometimes merit like her's'.¹ Polly augmented her income by giving harpsichord and singing lessons at her lodgings at Mr Howel's, a silk mercer, in Marybone Street, Golden Square, on Tuesdays, Thursdays, and Saturdays 'from eight in the Morning till two in the afternoon'.² She also played the harpsichord in public on her benefit nights in 1768 (10 and 17 March) at the Little Theatre in the Haymarket.³ And when threatened by a period of redundancy, she relied on her husband to organise a little tour abroad.

In the spring of 1768 Mrs Barthélemon joined her husband on a trip to Paris of about ten months. François-Hippolyte made his debut at the Parisian Concert Spirituel on 28 May 1768 (playing one of his own compositions). He subsequently produced an (unsuccessful) comic opera, *Le fleuve Scamandre*, at the Comédie-Italienne, and published his Opus 3 (*Six sinfonies* for two oboes, two horns, strings and basso continuo) in the French capital.⁴ A couple of months later, at Christmas 1768, his wife also made her first appearance for the Parisian audience, with some 'airs italien, de la composition de son mari' during one of the Concert Spirituel evenings.⁵ The *Mémoires secrets* reported: 'This virtuoso, who has a beautiful figure, has attracted many people to this performance, but has not met with expectation. Her voice was considered quite light, but lacking in strength and compass. She gave us agreeable passages and is capable of nicely modulated warbling; but her talent is not on a level with the perfection necessary in such a theatre'.⁶ The Barthélemons apparently did not take Paris by storm, and by the end of April 1769 the couple was back in London. Barthélemon had given his last concert in Paris on 23 March, and on 24 April he announced that he, 'lately arrived from Paris', would restart the Philharmonic Concert series at Hickford's Room in Brewer Street, while Polly four days later replaced Miss Radley in the first role of *The Padlock*, an English opera presented at the Drury Lane Theatre.⁷

¹ *Ibid.*

² *PA* 17 Oct. 1769.

³ *PA* 12 Feb. 1768.

⁴ Zaslaw, 'Barthélemon, François-Hippolyte', *New Grove*, ii. 194-5; *Mémorial musical*, 2-3; Pierre, 292-3; *RISM*, B/i. 222. According to Zaslaw, the trip may have included a visit to Bordeaux, Barthélemon's home town, where his new burletta, *La ceinture enchantée*, was premièred.

⁵ *Mémoires secrets*, xix. 37.

⁶ *Ibid.* ('Cette virtuose, d'un jolie figure, a attiré beaucoup de monde à ce spectacle; elle n'a pas répondu à l'opinion qu'on en avoit. On a trouvé sa voix assez légère, mais sans force et sans étendue. On ne peut lui refuser des passages agréables et des gazouillements bien modulés; mais son talent n'est pas au point de perfection qu'exige un semblable théâtre').

⁷ Pierre, 296; *PA* 24 Apr. 1769.

During the winter of 1771-72 the Barthélemons were in Dublin, where from November onwards the Rotunda Theatre was temporarily transformed into 'a Winter Ranelagh'. The couple was engaged to perform in the Italian operas scheduled twice a week, and was 'to have, as we are well assured, the sum of one thousand guineas, besides two benefits, for their performance there'.¹ Shortly after April 1776, the Barthélemons left for the Continent again. This time the trip was a success. While in Florence François Barthélemon was commissioned by the Grand Duke of Tuscany to write an oratorio. *Jefte in Masfa* was created at the Cocomero Theatre during the autumn of 1776, with Polly in the cast. During the ensuing Carnival season, Polly was engaged as *prima donna* at the opera house in Leghorn. On their way back to England, the couple visited Versailles and performed bravura arias from *Jefte* before Marie Antoinette.²

In 1784, at the end of her career, Polly scored a success in a revival of Arne's *Eliza*, a production which had marked the beginning of her career, when she was six years old. Now, thirty years later, she was accompanied by her husband on the viola d'amore and her daughter Cecilia on the piano-forte. One of her last public performances may have been in the spring of 1792, when she sang arias by Sacchini and Handel, with Haydn, a friend of the Barthélemons, at the keyboard.³

Vittoria [Vettoria] Querzoli [Quercioli, Qurzoli] (1767-68)¹

Presumably to 'oblige great people's recommendation', Polly Young was succeeded at the King's Theatre in the summer of 1767 by Vittoria Querzoli. The Italian singer may well have been a relative of Anna Querzoli, Filippo Laschi's wife and one of the *buffe* belonging to Crosa's London burletta company in 1748-50. There is not only the quite uncommon shared surname, but both women were from Bologna, and were stage partners at least during three different opera seasons. In fact, each of her comic performances was in Laschi's company. It may have been this background (and a possible recommendation from the *primo uomo* Tommaso Guarducci; see below) rather than her actual talents which helped her to obtain a King's Theatre engagement.

Vittoria Querzoli first appeared on the opera stage some twenty years earlier, singing small

¹ *GEP* 3-5 Oct. 1771.

² Sands, 'Young, Polly', *New Grove*, xx. 578.

³ See Robbins Landon, iii. 168-9. The Barthélemons were then living at no. 8, Kennington Place, Vauxhall (*ibid.*) According to Sands, Polly Young died in London on 20 September 1799; Fiske claims she died in 1808 (Fiske, 131).

roles in serious dramas shown in Bologna, Venice, Lugo and Pesaro. In the autumn of 1752 she became a member of Laschi's comic company, performing the female *parti serie* in Milan, Turin and Brescia.² Later, the prestigious Florentine Pergola Theatre and the famous Venetian San Samuele offered her *seconda donna* contracts; in between she took a few *prima donna* roles at the smaller theatres in Genoa and Siena. In the spring of 1764 Vittoria joined the *primo uomo* Guarducci on the stage in Parma, and travelled with him to Sicily at the end of 1765 to perform in the serious operas presented in the opera house in Palermo during the ensuing winter season. Guarducci left for London a couple of months later and was appointed first singer at the King's Theatre (autumn 1766). A year later Querzoli also sailed to England and joined Guarducci at the London opera house in the late summer of 1767.

About six months later, however, she quit the King's Theatre and seems to have left the stage for good.³ Perhaps she returned to Italy with Guarducci, who also left the King's Theatre at the end of the 1767-68 season, and retired in 1770. Apparently Querzoli was not as talented a singer as Young. At least, her performances at the King's Theatre did not evoke any comments from London reviewers. *Sesostri*, premièred at the King's Theatre on 10 March 1768 (and probably based on the Palermo revival the previous year with her and Guarducci in the same roles), was the last new production she took part in.

Domenico [Domingos] Luciani [Luciano] (1768-69)⁴

When in May 1768 some singers, including Savoi and Querzoli, had left the King's Theatre prematurely, two new second singers needed to be found quickly. At the time of printing the libretto of *I viaggiatori ridicoli* (the last new opera to be shown that season), the positions of the second singers were still left blank, but by the premièred on 24 May they were probably filled by two singers fresh from Italy: Domenico Luciani and Teresa Giacomazzi. These singers also helped to launch the mini-series of operas presented at the King's Theatre over the summer and early autumn of 1768 to

¹ See appendix I, table 25.

² The opera accounts of the Carignano Theatre in Turin of 1753-54 reveal that as a 'serious' singer, she was paid less than the *seconda buffa*; Querzoli was paid 877.10 lire, Agata Ricci, the *seconda buffa*, 1,170 lire. In comparison the *prima buffa* Serafinna Penni received 2,473 lire; Filippo Laschi 1,462 lire; see Bouquet, 291.

³ She did not take part in the London premièred of *Il ratto della sposa* (26 Mar. 1768) and *I viaggiatori ridicoli* (24 May 1768).

⁴ See appendix I, table 18.

entertain the King of Denmark during his visit to the capital, and were signed up for the ensuing season as well.

By the time he was engaged in London, Domenico Luciani was a celebrated singer in Italy, who looked back on more than twenty years singing in opera. A soprano from Ancona, he specialized in serious opera, having tried the comic genre only briefly in 1747, in the early days of his career at the Roman Valle Theatre, when he had premièred *prima* and *seconda buffa* roles in the new *farsette* of Auletta and Conforto. In the early 1750s he became well known with the Lisbon nobility as the principal female character in the operas staged at the Portuguese court. Apparently I spared no expenses to mount operas: he 'had assembled together the greatest singers then existing' in his cappella reale, including Luciani, Antonio Raaff, Giovanni Manzuoli, and Tommaso Guarducci, and built a new theatre, the Casa do Ópera, which 'surpassed, in magnitude and decorations, all that modern times can boast' and far exceeded 'all that Farinelli had attempted ... at Madrid, for the fitting out of which he had unlimited powers'.¹ Women were not allowed on the Lisbon stage, and Luciani performed the *prima donna* parts. Hardly seven months after its opening, however, the new opera house crumbled in the big Lisbon earthquake of November 1755. From the Iberian adventures of Pietro Sorbelloni, who had become Luciani's fellow *virtuoso* of the royal chapel in March 1754, we know how the catastrophe affected the Italian singers in the Portuguese capital.² Undoubtedly Luciani, too, fled from Lisbon in panic. The castrato was on the stage again less than six months later, singing second roles in the *opere serie* at Formagliari in Bologna. For the next eight years he moved effortlessly from one engagement to another, appearing at the most prestigious houses in Turin, Florence, Naples, and Rome, and creating first roles in new *opere serie* by Antonio Ferradini, Ignaz Holzbauer, Piccinni, and others. By the early sixties he enjoyed international fame and was a much demanded - and demanding - singer; in the late summer (September?) of 1763 he turned down an invitation from Felice Giardini's agent Gabriel Leone in Naples to be *primo uomo* at the King's Theatre. He was offered £855 but demanded £1500 and treated the London offer 'with contempt', as Leone later reported.¹ However, five years later he was asked again to come to London to sing the *parti serie* in a burletta-only season, and although he was then under contract as *primo uomo* in Siena

¹ Burney, *General History*, ii. 934-5, who was informed about the Lisbon opera by Gerard de Visme, Esq; 'a gentleman long resident in Lisbon'. The new court opera house was inaugurated on 31 Mar. 1755.

² See above, p. 49.

and Florence, he agreed. He had now been singing on the stage for more than twenty years, and a London engagement, even as a second singer earning only £540 a year, might make a beautiful *fin de carrière*.² Moreover, the prospect of the summer performances for the King of Denmark may have added extra glamour to his engagement. While some found that he made 'no inconsiderable addition' to the King's Theatre during the 1768-69 season, others took umbrage at his 'disgusting appearance' and his voice which 'could not please'.³ This is a hard verdict for a singer who had been well respected in the theatres of Lisbon as well as the great Italian opera centres, and for whom composers such as Perez, Piccinni and Sciroli had written music. Maybe age had taken its toll. After his King's Theatre season, he seems to have bade farewell to the opera stage, as the only later record that could be found of the singer shows him travelling to Edinburgh, where in 1770 and 1771 he performed in the autumn concerts of the Edinburgh Musical Society, given weekly at the St Cecilia's Hall.

Maria Teresa [Terezia] Giacomazzi (1768-69)⁴

Luciani's King's Theatre stage partner was Teresa Giacomazzi, most probably a relative of the older Venetian singer Margherita Giacomazzi, who had sung in London in 1749-50 in Crosa's company.⁵ Margherita, who had acted as opera impresario before (Mantua, 1745), may have launched Teresa's career. They were seen together in the operas staged in Treviso in 1758, during what seems to have been Margherita's last and Teresa's first opera season. Shortly afterwards, Teresa was engaged by the Viennese *Musikalische Akademien* to sing the second roles at the prestigious Burgtheater.¹ Operatic life in Vienna in the early 1760s flourished, and many prominent composers (including Traetta and Giuseppe Scarlatti) were asked to write new pieces for brilliant companies conducted by C.W. Gluck. When in October 1760 the heir to the Austrian throne, Archduke Joseph, married Princess Isabella of Parma, Hasse was entrusted with composing the main festival opera, *Alcide al Bivio*, while Gluck was commissioned to write a serenata *Tetide*. Teresa took part in the premières of both, together with Catterina Gabriella and Giovanni Manzuoli. Two years later she created the second role of Phaedra in

¹ See *PMHa*, 6.

² With this salary, Luciani was still the second-best paid singer of the King's Theatre season of 1768-69; see Gibson, 'Italian Opera', 55.

³ See *PA* 8 Nov. 1768; *CM* 1768, 611.

⁴ See appendix I, table 11.

⁵ See King and Willaert, 258.

Arianna, in a company which included Gaetano Guadagni. The music was arranged by Gluck while he was working on the music for his first 'reform' opera.² When *Orfeo ed Euridice* was finally premièred in October 1762, however, Teresa was replaced by Lucia Clavarau.³ In Italy, she continued to sing second *seria* roles and was occasionally joined by her two sisters, Maria Antonia (who had briefly sung in Vienna with her) and Maria Cecilia Giacomazzi.⁴ On 14 February 1766 the three sisters signed a contract with the Turin opera management for the coming Carnival season, Teresa to sing the 'seconda donna', the sisters 'per recitare tanto da uomo che da donna', and took part in Bertoni's and Quirino Gasparini's new operas.⁵

In the summer of 1768 Teresa travelled to London, where she was employed at the King's Theatre and introduced to the comic opera genre. No *opere serie* were scheduled that season, which meant that she was to concentrate solely on *donna seria* roles in the burlettas. Her sister Antonia seems to have accompanied her, as she sang at Teresa's benefit on 24 May 1769, 'it being the first [and only?] time of her performance in England'.⁶ The benefit concert was supported by first-rate musicians such as J.C. Bach, Carl Friedrich Abel, Johann Christian Fischer and Pugnani, and took place at the Almack's Room in King Street, near St James Park, the new musical *pied à terre* of Bach and Abel's concert series.⁷ Despite the help of these influential friends and the considerable success she enjoyed as the serious woman in the King's Theatre *opere buffe* - she was called the 'nightingale' of the season, with a voice said to be 'the sweetest and most agreeable that can be imagined'⁸ - no extended London career was in store for Teresa Giacomazzi. Like Luciani, her stage partner, she seems to have put an end to singing opera in public altogether that summer.

¹ See also Zechmeister, 242.

² See Gerhard Croll, 'Gluck, Christoph Willibald', *New Grove*, vii. 460.

³ Sartori, no. 17428.

⁴ For the family ties between Teresa, Antonia and Cecilia, see also Bouquet, 318.

⁵ Turin theatre archives, A.S.C., Ordinati, vol. 6, c. 105, cited in Bouquet, 318. Teresa received 200 *gigliati*, Antonia 120 and Cecilia 80; to compare: the *primo uomo* Carlo Reina received 600 *gigliati*. See *ibid.*

⁶ *PA* 21 Apr. 1769. According to the benefit announcement, Giacomazzi had a house in Whitcomb Street, near Coventry Street.

⁷ See also William Weber, 'London: a City of Unrivalled Riches', *The Classical Era*, 308, 310.

⁸ See *PA* 8 Nov. 1768 and *CM* 1768, 611.

Lorenzo and Maria Teresa Piatti [Piattini] (1769-70)

When on 7 November 1769 George Hobart launched his first season as opera director with the London première of Piccinni's *Le contadine bizzarre*, among the few new faces of the comic opera troupe were the brother and sister Piatti. In fact, Teresa was not a newcomer; she had been hired in 1766-68 by the King's Theatre as *seconda buffa*. Only Lorenzo's activities as a singer will be discussed here;¹ Teresa's career is described along with the *seconde buffe* of the King's Theatre in 1766-70.

Lorenzo Piatti was signed up as *secondo uomo* and *uomo serio* in Hobart's operas. A young soprano with little experience, Lorenzo may have been recommended by his sister. Apart from one female role in the *farsetta* *La serva spiritosa* (Rome, Capranica, 1763) - his own operatic debut as well as that of the composer Anfossi - he never before seems to have played in a comic opera. His repertory consisted mainly of minor *seria* roles in operas by Carlo Monza, Guglielmi, and Ignazio Platania, which he had premièred in his home town Milan. During his London season he faithfully sang second roles in every *opera seria*, burletta and oratorio (directed by J.C. Bach during Lent) scheduled at the opera house. However, at the end of the season (summer 1770) he left the King's Theatre: he had either proved unsatisfactory or he no longer wanted to be involved in the vendetta against the manager.

Together with his sister, Lorenzo returned to Italy and as early as the end of November 1770 he was engaged in Genoa, where Burney saw him performing ('on a raining and windy evening') in an intermezzo and noted: 'Whether it was from ... the badness of the weather which uglies every thing, Genoa did not answer my expectations ... There was at this time no opera at Genoa either serious or comic - an intermezzo only in which Piatti who had been in England was principal'.² In fact, this seems to have been one of the exceptional comic performances Piatti was to be seen in. During the rest of his professional life, he created a great many *secondo uomo* and some *primo uomo* roles, written for him by opera composers both famous and less well known, such as Guglielmi, Bertoni, Myslivecek, Francesco Bianchi, Giuseppe Colla, Giovanni Battista Borghi, Gennaro Astarita, and others, mainly in

¹ See appendix I, table 23.

² *Music, Men, and Manners*, 218.

Venice. The San Benedetto Theatre in particular seems to have become his second home. Further high points in his professional life were his interpretations of the first female character in Gluck's *Orfeo ed Euridice*, with Gaetano Guadagni (Gluck's first Orfeo) at his side (Padua, 1776 and 1778), and his performance in *Armida*, at the Venetian San Moisè in 1777, when he joined the Zamperini sisters on the stage. In Lorenzo's as well as his sister's performance record there is a considerable gap in the beginning of the 1780s. Perhaps both travelled to one of the more remote European courts which housed an opera company, of which, however, no cast lists seem to have been preserved. Piatti ended his career with the premières of *Arsace* and *Rinaldo*, both composed for the Carnival season of 1789 at the San Benedetto Theatre in Venice by Guglielmi. At least once Piatti ventured to write music himself. The pasticcio *L'Olimpiade* presented at the King's Theatre on 11 November 1770 (also the singer's London debut), contained one song composed by him, among arias by J.C. Bach, Gaetano Guadagni, Piccinni, Sarti and Traetta.¹

¹ See *RISM*, B/ii. 176.

3. The Secondi and Terzi Buffi

Andrea Morigi [Moriggi, Murigi] (1766-70): bass, buffo caricato

In the summer of 1766 John Gordon engaged a singer specifically for the *buffo* role of 'the old man bass'.¹ Andrea Morigi, in fact a *young* performer, had started singing in public only six years earlier in the comic operas staged at Modena. The Bolognese singer quickly became known for his interpretations of specific *buffo caricato* roles. Every self-respecting theatre that scheduled, say, *La buona figliuola* or *La buona figliuola maritata*, would try to engage Andrea to play the hilarious part of the *Cuirassier* Tagliaferro, the 'iron cutter' with the funny German accent. The homogeneity of his repertory, as can be read from his performance list, may also have resulted, though, from a certain degree of influence that he exerted on the theatres' repertory. For example, the San Cassiano Theatre in Venice may well have put Rutini's *I matrimoni in maschera* on the autumn programme of 1765 because Morigi, their *basso caricato* of that season, had successfully created the *buffo* role of Don Pascasio two years earlier in Cremona.

At that time (1765), two other famous *buffi* were also performing in Venice: Giovanni Lovattini and Anna Zamperini. Possibly when Gordon went on his recruitment mission to Italy in the summer of 1766, he met the three singers in this city, offered them contracts to lead the comic troupe at the King's Theatre and paid their tickets to England. In London, Morigi and Lovattini moved in at the Italian warehouse, 3 Haymarket, St James's (Zamperini and her family found lodgings in Leicester Fields).² Both men sang at the London opera house uninterruptedly for six seasons, until in the summer of 1772 the new opera managers Brooks and Yates dismissed all the *buffi*. Although Morigi had appeared regularly in the serious operas scheduled at the King's Theatre - he had consistently been entrusted with the 'military' roles of Bach's and Guglielmi's new operas³ - the *seria* repertory planned

¹ PA 6 Aug. 1766. For his career see appendix I, table 20.

² See PA 9 Apr. 1767. By May 1768 Morigi had moved in with 'the peruke-makers, the second door from Norris street, facing Panton-street, in the Hay-market' (GZ 4 May 1768). In the 1780s Morigi and his family seem to have lived at 3, Angel Court, Windmill Street, Haymarket (LS, v. 1066).

³ For example, he was Teomanzio as well as Claudius Caesar in Bach's *Carattaco*; he was Euribates the Greek General in Guglielmi's *Ifigenia*. According to Fétis, vi. 200, these serious roles were performed by the soprano castrato Pietro Morigi, a statement retained by Carlo Vitalo in his article on Pietro Morigi in *Opera Grove*, iii. 469-70. However, no single London libretto or other contemporary London source could be found which confirms the presence of Pietro Morigi in London. Moreover Julian Marshall in *Grove* I, ii. 366, warns that 'Andrea Morigi must not be confused, as he has been by Fétis, with ... Morigi, Pietro'.

for the ensuing season (1772-73) required just two sopranos (Millico and Savoi) and a tenor (Giovanni Ristorini). Morigi and Lovattini returned to Italy. While Lovattini probably proceeded south to Rome, an engagement awaited Morigi in his native town of Bologna, where as early as the autumn of 1772 he was dressed up again as Tagliaferro in *La buona figliuola*. The *basso caricato* role seems to have been Morigi's Teutonic alter ego: not only did he portray the soldier until the end of his career, he was keen to introduce him in the most diverse stage entourages. On 24 April 1771, *The Public Advertiser* announced: 'For the benefit of Signora Guidi and Signor Morigi. At the King's Theatre, May 9, will be performed a comic opera call'd *Gl'Uccellatori*. With new dances, for that night only; and particularly an extraordinary one, in which will be introduced all the best scenes in the favourite opera of *La Buona Figliuola*, with the character of Signor Morigi [Tagliaferro], who will do his part by singing the music of the celebrated Signor Piccini'. After a gap of five years (1774-79) in his otherwise well documented performance career, he is known to have travelled to the small Italian town of Cesena to perform in Anfossi's *La finta giardiniera* (spring 1779): most probably his old friend Lovattini had asked to join him in what was apparently the famous *buffo*'s farewell to the stage, a production mounted for the occasion in Lovattini's home town. In the summer of 1779 Morigi arrived in Milan, where on 21 August the new Teatro della Cannobiana was opened with Salieri's newly composed *Il talismano*; Morigi created the role of the old Pancrazio.¹ After a year's break he went to Florence to sing in the burlettas shown at the recently opened Regio Teatro degl'Intrepidi detto della Palla a Corda in the spring and summer of 1781.² The comic company included the young Irish singer Michael Kelly who later recalled:

Signor Morigi, the primo buffo, who had been so popular in London, in the part of the German soldier, in Piccini's *La Buona figliola* ... was still a great actor, though infirm ... One thing I must say of him, poor fellow! during the whole time I knew him, I never once saw him guilty of ebriety! yet having been a great favourite, the sober Tuscans laughed at him, and found an excuse for his failing in his misfortunes; they said he was driven to the last and worst resource of the unhappy by the death of his only child, a beautiful girl, full of talent and promise, who lost her senses, and died in a madhouse in Bologna in her twenty-third year!¹

The story about his only child cannot be true. He did have a daughter, Margherita, who also became a singer, and the breaks in his career may well have been devoted to her training and to promoting her first performances. She made her debut in the summer of 1778 in Siena and as early as Carnival 1780

¹ See also Mariangela Donà, 'Milan', *New Grove*, xii. 295.

² The Palle Theatre had opened in 1779. See Robert Lamar Weaver, 'Florence', *New Grove*, ii. 238.

was signed up as *prima donna* at the prestigious San Agostina Theatre in Genoa, engagements which neatly coincide with Morigi's absence from the stage.² In 1781, the year in which Kelly encountered Morigi 'driven to the last and worst resource of the unhappy by the death of his only child', Margherita in fact was hired to sing at the San Moisè in Venice.³ In the autumn of 1782, Andrea Morigi, having resumed his post of *basso caricato* at the London opera house, succeeded in having his daughter employed as the *prima donna* of the King's Theatre's serious troupe. Burney was disappointed with the results of this nepotism and gave a scathing judgment of Margherita's voice and features:

... Nor were the expectations of the public better gratified on the arrival of Signora Morigi, daughter of the buffo caricato of that name ... but alas! His long services were not sufficient to render the public partial to his daughter, who in the autumn of 1782, when she appeared in the opera of *Medonte*, astonished the audience, not by the powers she *had*, but by those she *wanted*; for it was hardly possible to account for such a singer having been recommended, or thought of, for the first woman of a serious opera, or indeed of *any* opera. She was not only much limited in her taste, style, and knowledge, but in total want of voice. In recitative she had not one musical tone; and in her songs the greatest efforts she made amounted to little more than a shriek ... She was young, had a pretty figure, and, with teeth, would have been handsome.⁴

Margherita left London soon afterwards but continued to perform in Italy as a *prima donna* until 1790.⁵

Meanwhile, at the King's Theatre, 'Old Morigi [kept] the spectators in a broad grin as usual', as Burney reported to Thomas Twining on 14 December 1781, three days after the London première of Anfossi's *I viaggiatori felici*, Morigi's come-back after an absence of nine years.⁶ 'Yes', he sang in his first aria, addressed to the audience, 'I always longed to come back to my dear Old England, and here I am. Ladies and Gentlemen, how do you do? My humblest respects to the boxes. Mr. Pitt, I crave your favour. Ladies and Gentlemen in the galleries, I hope you have not quite forgot me. For my own part, I shall ever gratefully remember your incomparable indulgence'.⁷ Months earlier, when Morigi

¹ Kelly, i. 110.

² See Sartori, nos. 4464, 9092, 3440.

³ Sartori, no. 23668.

⁴ *General History*, i. 890-1.

⁵ Sartori, nos. 835, 2341a, 2614, 2618, 8000a, 17043, 18768a, etc. There must have been a second daughter, as is suggested by three performances by a Signora Morigi which do not fit in with Margherita's career. On 20 and 27 May 1786 a Signora Morigi appeared on the London stage together with Andrea Morigi in Anfossi's *L'Inglese in Italia*, in the role of Volatina. According to the press, it was Signora Morigi's first appearance on any stage (PA 20 May 1786). In May 1787 she was Neri in Paisiello's *Gli schiavi per amore* (see PMHb, 379); Margherita Morigi was then performing in Bologna and Palermo.

⁶ Burney, *Letters*, 335.

⁷ See translation of his first aria in *I viaggiatori felici*, 'Yes, nel buffo io son Patterio', London libretto, 1782, Act I, scene 2.

was still in Florence, Lord Cowper, Horace Mann's successor as British envoy in the city, had been asked by London to find a suitable *buffo caricato*. After the famous Giovanni Morelli and Francesco Benucci had turned down a London offer, Andrea Morigi was found to be willing to go to London for the very modest salary of £300 a year (the same salary he had earned in 1768-69).¹ He remained in London for the next seven years, performing in nearly every comic opera scheduled at the King's Theatre. Only at the end of the 1782-83 season, when the manager William Taylor went bankrupt and left the singers unpaid,² did Morigi temporarily leave the King's Theatre stage.³

Morigi made a popular *buffo basso*. Occasionally, operas were designed as a vehicle for his comic charms (e.g. Tommaso Giordani's *Il bacio*, in which he created the role of the deaf amateur composer and cellist, Don Giovanni de' Sordini).⁴ Sacchini's *La contadina in corte*, as revived in March 1782, apparently contained a new character especially conceived for Morigi.⁵ We catch a glimpse of this Dottore Stoppino ('Doctor Wick') in an note inserted in *The Morning Herald* of 4 March 1782:

La Contadina in Corte ... has undergone some very capital and judicious alterations ... The composer of the music paid the greatest attention to the abilities of each performer, and gave them an opportunity, which none of them neglected, of displaying their talents. The airs of ... Morigi in [the role of] the Doctor, were particularly noticed ... Morigi, in his burlesque imitations of the serious singers Pacchierotti, Manzoletto, and Ansani, was much applauded, and very successful in his attempt. His part is an improved copy of that of *Lingo* in the farce of the Agreeable Surprise [premiered at the Little Theatre in the Haymarket on 4 September 1781],¹ and, like him, he speaks doggrel Latin, thro' thick and thin! only he is more chaste than his original in his grammatical jokes of substantive, adjectives, deponents, &c. He dressed his character in a very ludicrous manner, and, as we conceive, after the Italian method of exhibiting such parts in an *outrée* caricature.

Sacchini (who was then connected with the King's Theatre), capitalized on Morigi's abilities as an excellent mimic, presenting splendid imitations of serious singers and foreign accents. This talent for comic irony was exploited in other operas as well. In Anfossi's *L'avaro* Orgasmo (Andrea's role) was supplied with a new scene in which he tried in vain to display his musical skills; in Anfossi's *I viaggiatori felici* he sang the newly inserted role of Patterio, the well-travelled Italian musician who

¹ See Cowper's letters printed in Gibson, 'Earl Cowper', 239-40, and *PMHb*, 263. For Andrea Morigi's salary of 1769, see Gibson, 'Italian Opera', 55. For the season 1785-86, he was paid £200; see *PMHb*, 128.

² *PMHb*, 296.

³ Taylor owed £275 to Andrea, and £433 to Margherita Morigi (*MH* 6 June 1783). Andrea was definitely back by May 1785; see *PA* 23 May 1785 'Morigi's sudden indisposition ... makes it necessary to postpone the comic opera [*I viaggiatori felici*, and not *Orfeo*, as is stated in *Biographical Dictionary*, x. 315]'.

⁴ See *PMHb*, 282, 347.

⁵ See Sartori, nos. 6289-324.

delighted the audience with his interjections of the occasional English phrases; in Stephen Storace's new *La cameriera astuta* Morigi portrayed the dilettante Anselmo Buonvivente venturing to compose a burletta; and in Anfossi's new *L'Inglese in Italia* he appeared in drag as the old singer Signora Catterina Pataffia.² In January 1787 Morigi was assigned the *primo buffo* role in Cimarosa's and Mazzinghi's *Giannina e Bernardone*. However, as is suggested by Burney's account, he was a mere stand-in (and not even a good one) for the official *primo buffo*: '[Bernardo] Mengocci [Mengozzi], the first buffo, was ill, and his part [in *Giannina e Bernardone*] consigned to another [Morigi] who merited and met with but little applause'.³ Undoubtedly, Burney found Morigi's performance of the jealous husband too burlesque in an opera 'too long, and too full of silly Italian buffoonery'.⁴ Others, on the contrary, very much liked the style of the *buffo caricato*; at least one critic wrote that Morigi in the role of Bernardone, was 'excellent, both in singing and acting'.⁵ He was given the title role in the next *dramma giocoso*, *Il tutor burlato* (London première 17 February 1787), but 'an unexpected event prevented Morigi from appearing. Cremonini therefore read his part'.⁶ From 17 February until 29 March Morigi was in prison, arrested for debt.⁷ By the time he was released, another *buffo*, the 'noble bass' Giovanni Morelli, had arrived in London and Morigi took up his old job of second *buffo*, portraying Monsieur Perruque in Paisiello's *Gli schiavi per amore* (première 24 April 1787).⁸

During the summer of 1787 a group of King's Theatre *buffi*, including Morigi, departed for France to perform at the château in Versailles, the official residence of Louis XVI, a series of burlettas which were a sample of the London comic repertory of the preceding two years.⁹ According to Castil-Blaze, who claims that the same troupe repeated the same repertory in Versailles during the next

¹ *LS*, v. 448.

² See also *PMHb*, 272, 293, 356.

³ *General History*, i. 899.

⁴ *Ibid.*

⁵ This undated clipping, in which an unnamed burletta is discussed featuring as the principals Morigi, Anna Benini and Cattolini, comes from a collection of newspaper cuttings in the British Library (Theatre Cuts 41, f. 57r). Since only *Giannina e Bernardone* have the three singers in the same cast, the clipping can be dated as between 9 Jan. and 13 Mar. 1787, when *Giannina e Bernardone* were performed.

⁶ See *MC* 19 Feb. 1787. Three days later he was replaced by Giuseppe Calvesi (*LS*, v. 953).

⁷ GB-PRO, PRIS 10/23, Fleet Commitment Book, Abstract, 92, cited in *PMHb*, 378.

⁸ See [Mount Edgumbe], 63.

⁹ See also Mary Cyr, 'Paris, §V, 1', *New Grove*, xiv. 206. The *Indice* for 1787-88 reported (p. 194): 'si rappresentarono varie opere buffe Italiane in musica dalla qui sottodistinta compagnia Italiana del teatro di Londra', but erroneously gave Giuseppe as the first name of Morigi. As far as is known, there was no singer named Giuseppe Morigi.

summer (1788) - the winter season was reserved for the English - it was the first time that an Italian opera company travelled between London and Paris with the same programme.¹ However, on the eve of the French Revolution, political opposition to expensive productions must have curtailed lavish court support, and soon after the summer of 1788 the Versailles presentations of the burlettas seem to have been suspended and the troupe went back to London.² Morigi most probably returned to France and stayed in Paris from 1789 to 1792, a period of extreme instability when the Revolution took its most radical course.³ He seems to have become part of an opera company, founded under the patronage of Monsieur, brother to the French King, which presented Italian comic operas during the next three years.⁴ In August 1792, when the Royal Palace in the Tuileries was besieged and Louis XVI and his family were imprisoned and condemned to death by the revolutionary tribunal, the Italian singers of the *compagnie de Monsieur* fled France.⁵ Morigi returned to London, where his last performances took place at the King's Theatre in Paisiello's celebrated *Barbiere di Siviglia* and his *I zingari in fiera* in the first half of 1793. Morigi was omitted from the cast on 1 June 1793, when he 'had lost every note of his voice'.⁶

Andrea Morigi enjoyed an excessively long singing career. In the early years he contributed to the fame of Rutini's and Boroni's burlettas in Italy; later, he enhanced the appreciation of the London opera audience for the comic opera genre mainly through his excellent acting - he was a familiar face at the King's Theatre for twenty-seven years. Though he had taken part in roughly a dozen serious productions, he was a *buffo* in heart and soul. He 'dressed, sung, and acted with a degree

¹ Castil-Blaze, 259. The *prima buffa* Nancy Storace did not want to undertake the journeys to Paris and was replaced by Anna Benini (*ibid.*). Cimarosa's *L'Italiana in Londra*, which was given its first Paris performance in the summer of 1787, was premièred in London on 15 January 1788 as *La locandiera*. *PMHb*, 395, suggest that *La locandiera* was drawn from a score that Stephen Storace, then music director at King's, had brought from Vienna. This might imply that Storace accompanied the London singers to Paris and had it introduced there before producing it in London.

² Cyr ('Paris, §V, 1' *New Grove*, xiv. 207) erroneously states that operas were mounted at Versailles only until 1785.

³ For example, see Shama, 575-672.

⁴ See also David Charlton and John Trevitt, 'Paris, §VI, 3', *New Grove*, xiv. 212; Castil-Blaze, 260. Several operas of the company's repertory were recent or new works by London based composers: Raimondi's *La muta*, Tarchi's *Il cavaliere errante*, Cimarosa's *Pimmaglione* (see Guido Salvetti, 'Raimondi, Ignazio', Dennis Libby and James L. Jackman, 'Tarchi, Angelo', and Rodney Slatford, 'Cimarosa, Giambattista', in *New Grove*, xv. 543, xviii. 577, and iv. 398, respectively). Apparently Morigi's son-in-law Giuseppe Simoni was in the French capital as well. Mr Simoni made his debut in the Concert Spirituel on 21 Apr. 1791. See *Mémorial musical*, 30. From Carnival 1782 onwards, Margherita Morigi added 'Simoni' to her stage name and in her further career frequently sang in the same company as Giuseppe Simoni; see Sartori, nos. 2341a, 15342, 18768a, 19404, etc.

⁵ Castil-Blaze, 275.

⁶ See *LS*, v. 1552; [Julian] M[arshall], 'Morigi, Andrea', *Grove* 1, ii. 366.

of humour peculiar to himself'.¹ His own style made his interpretations famous and in London led to the occasional insertion of new roles and scenes, while even whole operas were designed to exploit his talents for parody. Writing in 1787, one critic was convinced that 'as a mere *comic actor*, there is scarcely any more alive and merry on our own stage'.² Unlike Lovattini, however, his success obviously never made him rich. Though he belonged to the core of London's most distinguished comic troupes ever assembled (with Lovattini and Guadagni in the 1760s, with Signora Storace and Morelli in the 1780s), as far as salaries go, he remained a second singer.

Maria Teresa Piatti (1766-68, 1769-70): seconda and terza buffa³

Teresa Piatti was Morigi's first London stage partner.⁴ She had been performing with him at the San Cassiano Theatre in Venice during the autumn of 1765 and Carnival 1766 (creating *parti serie* roles in Rutini's, Boroni's and Latilla's new *opere buffe*), and Gordon may well have offered her a King's Theatre contract in Venice in the summer of 1766 on the recommendation of Morigi. She probably looked a promising singer. Having first appeared on the public stage in 1762 in the burlettas presented at the Regio-Ducale Theatre in her home town of Milan, she built up experience in second parts in the company of renowned *buffo* stars - the sisters Baglioni, Francesco Carattoli, Maria Paganini, and Lovattini. In London Teresa combined the *seconda buffa* roles in the burlettas with the part of third woman in the serious operas. However, critics found her 'unmeaning' and 'inanimate', with a 'weak inarticulate voice', and her acting totally unfit for the comic characters in the burlettas.⁵ Others tried to defend her, claiming that 'the clearness and sweetness with which she sings ... is more than sufficient to excuse her want of articulation'.⁶ During her second London season (1767-68) she was regularly replaced by a new singer, Angelica Maggiore, and by the end of the season she was dismissed.⁷ She

¹ *MH* 4 March 1782.

² Unidentified clipping (*Theatre Cuts* 41, f. 57r).

³ See appendix I, table 24.

⁴ The general season advertisement in *PA* 7 Sep. lists her as 'third woman' in the comic operas. This should be understood as *seconda buffa*, being the third female singer listed after Guadagni, the *prima buffa*, and Querzoli, the *parte seria*.

⁵ Crito in *PA* 11 Apr. 1767.

⁶ *PA* 16 Apr. 1767.

⁷ She was replaced by Maggiore in Piccinni's burletta *La schiava* (London première, 7 Nov. 1767), and Guglielmi's *Ifigenia in Aulide* (23 Jan. 1768); in Guglielmi's burletta *Il ratto della sposa* (26 Mar. 1768) she was assigned the *terza parte*, while Maggiore sang the *seconda buffa*.

decided not to return to Italy, journeying during the summer of 1768 to Bristol instead, where she was seen in a breakfast concert on 23 July. She returned to London, probably making a living as a freelance singer in the many private concerts.¹ In the autumn of 1769 Teresa succeeded at the last minute in obtaining a contract from the new King's Theatre manager Hobart as *parte seria* in the burlettas - it may have helped that her brother Lorenzo was engaged there already.² The manager may have thought that a *parte seria* would suit her better: at least one critic in 1767, when she had played the *terza buffa*, had claimed that her 'comic action' had not proved satisfactory because it 'proceeds from a seriousness and dignity that won't permit her to play the Buffoon'.³ It is doubtful whether Hobart also entrusted her with the *seconda donna* parts in the serious operas reinserted in the King's Theatre programme after the burletta-only season of 1768-69. In any case, two months after the opening of the season this position was occupied by Lelia Achiapati, freshly arrived from Italy and just married to Guglielmi, the house composer at the King's Theatre who introduced her to the London audience on 13 January 1770 in his new opera *Ezio* (see *infra*). However, Teresa Piatti also proved disappointing in the serious roles of the burlettas: after her first serious role of Rosalba in *Le contadine bizzarre* she had to make way for the far better Antonia Zamperini and slipped back into the role of the *seconda buffa* for the rest of the 1769-70 season.

Back in Italy by 1771, Teresa occasionally sang *prime buffe* roles for the next four years, mostly at small theatres in revivals of popular burlettas. Together with her brother she disappeared from the records for ten years, returning to the Italian stage in 1786. She seems to have ended her career in 1792 in Lodi in one of her rare serious productions.⁴

Angelica Maggiore (1767-68): *terza* and *seconda buffa*⁵

On 7 November 1767 a young and unknown singer appeared on the King's Theatre stage in Piccinni's *La schiava*, the first burletta of the 1767-68 season. Angelica Maggiore was not announced in the general season advertisement in *The Public Advertiser* of 9 September of 1767, and must have been

¹ *Biographical Dictionary*, xi. 301, citing the Bristol newspapers of 23 July 1768.

² Teresa Piatti was not yet included in the general season advertisement in *GZ* 8 Sep. 1769.

³ *PA* 16 Apr. 1767.

⁴ For the gap in her performance list, see also p. 155.

⁵ See appendix I, table 19.

engaged some time between 20 September and the end of October.¹ She sang the second comic part of Nerina, the mistress of a coffee-house, and thus must have offended Teresa Piatti, the official *seconda buffa*. In the libretto of the last burletta of the season (Guglielmi's new *I viaggiatori ridicoli, tornati in Italia*, created on 24 May) the name of the interpreter of the second comic woman is amongst those left blank, as if the filling in of the position had by now become a matter of complete disagreement between the two women. Maggiore may have left the King's Theatre prematurely, after having stayed in London for little more than six months.

Possibly, Maggiore was the daughter of the Neapolitan composer Francesco Maggiore, according to James Jackman a controversial figure who led an unusually peripatetic life and after travelling for more than twenty years seems to have settled in the Netherlands in 1764, where he was known to have been living with a daughter.² This may have been Angelica, who three years later was noticed by an English agent and brought to London. She turned out to be a good singer. After her short London season, she was much in demand in Italy, devoting her entire career exclusively to comic opera. Shortly after her departure from the King's Theatre before the end of the 1767-68 season, the renowned San Moisè Theatre in Venice engaged her as *seconda buffa* for two seasons, during which she helped to create the new *opere buffe* of Alessandro Felici, Sciroli and Guglielmi (whom she knew from her London season and who may have been in Italy at that time, in between two King's Theatre engagements; see *infra*). In 1770, little more than two years after her London debut, she appeared as the *prima buffa* on the Bergamo opera stage.

Shortly afterwards Maggiore married a singer called Gallieni. Though Jackman suggests that this was the tenor Giuseppe Gallieni, whom the Mozarts met in Brescia in 1771, it is noteworthy that in 1770 Angelica had met a *buffo* singer Francesco Gallieni at the Bergamo theatre, and that for her next recorded appearance (as *prima buffa* at the Agostino Theatre in Genoa, Carnival 1772), she is listed in the libretto as 'Angelica Gallieni' in a cast including Francesco.¹ From then on she enjoyed a whirlwind career. She travelled to Spain in 1772, conquered the opera house of Barcelona together with Filippo Laschi and proceeded to Madrid in the company of another leading figure of *opere buffe*, Francesco Benucci. From the spring of 1776 until her last recorded performance nine years later, she

¹ The announcement of Gordon and Vincent of 9 Sep. is repeated until 20 Sep. 1767. She did not take part in the first serious opera *Tigrane*, which opened the season on 27 Oct.

² See Rosselli, 99; Jackman, 'Maggiore, Francesco', *New Grove*, xi. 491-2.

criss-crossed Italy: she performed in Florence, Venice, Novi, Milan, Turin, Novara, Codogno, Crema, Alessandria, Brescia, Salò and Parma, in a steady repertory of comic operas which included the operatic debut of the Liège composer Antoine-Frédéric Gresnick (*Il francese bizzarro*, Turin, 1779), but was otherwise dominated by the operas of Anfossi and Cimarosa.

Anna Gori (1768-69): seconda buffa¹

Anna Gori replaced Teresa Piatti and Angelica Maggiore at the King's Theatre in the autumn of 1768 to sing the second woman's roles in an exclusively comic season. The Roman soprano probably started her singing career in the service of Duke Giuseppe Sforza-Cesarini and his wife, Roman music patrons who in 1732 had built the Teatro Argentina for the production of *opere serie*.³ Styling herself as a *virtuosa* of the Duchess, Anna went to Naples, where in the summer of 1751 she sang first parts in the new *commedie per musica* of local composers, presented at the Fiorentini Theatre. Later she temporarily switched genres, premièring second roles in Brusa's and Cocchi's new *opere serie* at the San Benedetto in Venice in 1756, and performing alongside the famous castrati Giuseppe Aprile and Ercole Ciprandi in Lucca and Mantua. She returned to *opere buffe* when in the autumn of 1759 the Formagliari Theatre of Bologna offered her a season's contract as *prima buffa*. Immediately after her Modena engagement in Carnival 1760 Anna Gori travelled to Spain where she was the principal female singer in the Italian operas presented at the Teatro della Città in Barcelona and for which occasion she dug up her old title of *virtuosa de la Cesarina Sforza*.⁴ Back in Italy by the end of 1761, Gori confined herself exclusively to *prima buffa* roles in an extended repertory. From Carnival 1766 onwards, she styled herself Anna Gori Salpietro. Undoubtedly by then she was married to Giovanni Salpietro, the violinist who later played in the King's Theatre band: as will be seen, their careers exactly coincide.

Anna returned to the Formagliari in Bologna in the autumn of 1767, while her husband prepared for the comic season at the Florentine Pergola Theatre as a member of the opera band headed

¹ See Jackman, 'Maggiore, Francesco', 492.

² See appendix I, table 14.

³ See also Nino Pirrotta and Raoul Meloncelli, 'Rome, §II', *New Grove*, xvi. 159.

⁴ See also Subirà, 30. When she left Barcelona in the autumn of 1760 she was replaced by Faustina Tedeschi; see Cotarelo y Mori, 235.

by Traetta.¹ Shortly afterwards, the couple sailed to England, where they made their debuts on the London stage on 5 November 1768 in Galuppi's *Gli amanti ridicoli*.² Anna became the *seconda buffa*, supporting Lavinia Guadagni. After this one season, however, she was supplanted by Antonia Zamperini, apparently as a result of Hobart's favouritism towards the Venetian sisters.

Although she had no job, Gori did not leave London in the summer of 1769; her husband seems to have secured a living as a member of the opera orchestra and performer in some of the numerous public and private concerts in London.³ In 1773 Salpietro played in the Bach-Abel concert series, as a rank-and-file orchestral player and earning fifteen guineas for as many performances.⁴ By the beginning of the next decade, however, he apparently assumed a more powerful position as one of London's first-rate musicians, as is suggested by a well-known satirical engraving from Charles Lorraine Smith, published on 4 June 1782 (and preserved at the British Museum), which shows Salpietro in the midst of London's musical *fine fleur* (Bertoni, James Cervetto, Gasparo Pacchierotti, Johann Christian Fischer, and others), giving a Sunday concert at Burney's home. He became the protégé of William Douglas, Earl of March (whom we know from his *coup de foudre* for Anna Zamperini) who, when he died on 23 December 1810, left the violinist one hundred pounds a-year.⁵

Meanwhile Anna Gori Salpietro occasionally obtained minor engagements. Together with some other 'cast-offs' from the opera (Savoi and Bassanese), she sang in a concert at the Exeter Exchange Concert Room on 15 January 1770, for the benefit of the Bigaris, the painters and the machinists of the opera house.⁶ In March 1774 she was asked to play the *seconda buffa* (Sandrina) in

¹ See also the letter of 5 Sep. 1767 from Giovanni Salpietro to Padre Martini, summarized in Schnoebelen, no. 4868.

² Salpietro appears in the Drummond opera accounts of 1769: he was paid £37 1s 8d on 31 March 1769; see Gibson, 'Italian Opera', 55. This may have included Gori's fee, as she is not listed separately in the accounts.

³ Members of the opera band were often also active in private and public concert series, as is clear from the following newspaper notice: 'Hickford's Brewer Street, Jan. 14 [1772]. An opera being unexpectedly fixed for Monday next, the 20th first, the proprietors of the Monday night subscription concert, beg leave to inform their subscribers, that the first performance is unavoidably obliged to be postponed 'till Monday the 3rd of February, as a great part of the performers engaged for their concerts, are under a necessity of attending the opera' (PA 16 Jan. 1772). The leader of the opera orchestra from the previous season, Gaetano Pugnani, regularly performed as a first violinist at the concerts of Bach and Abel in the Almack's Room. For example, see the announcements of the Bach and Abel concerts in GZ 31 Oct. 1768, PA and GZ 21 Apr. 1769, GZ 25 May 1769. Usually, members of the King's Theatre orchestra were not listed in the general season's advertisement, but records for the 1782-83 and 1784-85 season list Salpietro as one of the band's violinists. See PMHB, 286, 321.

⁴ See McVeigh, *Concert Life*, 193.

⁵ See Henderson, 'William Douglas', DNB, xv. 374; Jesse, i. 209 (who claims that Salpietro was leader of the King's Theatre band at the time Douglas died). Douglas also acted as patron of the celebrated tenor Gabriele Mario Piozzi; see Burney, *Letters*, 228n.

⁶ See PA 9 Jan. 1770.

La buona figliuola on the occasion of the benefit of the *primo buffo* Bartolomeo Schirotti at the King's Theatre.¹ In May 1779 she created the *terza buffa* role in Bertoni's *La governante*, she sang in *La buona figliuola* for the benefit of Signora Sestini a year later, seems to have been officially engaged for smaller roles in 1781-82 and replaced the indisposed Signora Pollone in Anfossi's new *Il trionfo della costanza* in January 1783. This is Gori's last known performance. Thirty-two years after her operatic debut in Naples, she seems to have retired from the stage for good. Anna probably remained in London with her husband, for whom she may have forsaken the continuation of a presumably more interesting career as *prima buffa* in Italy.

Margherita Gibetti (1766-67; 1768-69): *terza buffa*²

Margherita Gibetti seems to have been a newcomer to the opera world when she was hired by Gordon, Vincent and Crawford, to portray the *terza buffa* in the burlettas of the 1766-67 season: no performances are known prior to her London debut on 21 October 1766. Apparently two of her sisters, Teresa and Catterina, later became singers as well, earning a reputation for the family name.³ Margherita would appear at the King's Theatre for two seasons, 1766-67 and 1768-69, clearly specializing in the roles of chambermaids.⁴ Although the venomous Crito crucified her by stating that she was 'the most surfeiting, affected thing that was ever produced on a public stage, and has not one requisite to make an actress or singer', she was acknowledged to have 'vast comic powers' and 'a most expressive vivacity of action'.⁵ As one critic wrote: 'For Gibetti, there never was so strong an instance of the prejudiced stupidity of an English audience ... the galleries will scarce ever approve of any thing she does, merely because her action is Italian. So, what, any where else, would be humour,

¹ Gori probably knew the role from her King's Theatre season of 1767-68 when *La buona figliuola* was presented three times. The King's Theatre second woman of 1773-74 (Signora Galli?) may have refused to study the role for this one performance.

² See appendix I, table 12.

³ Teresa Gibetti's earliest recorded performance is a Venice production of *Calandrano* in 1770; Catterina's debut dates from the autumn of 1771 in *L'inimico delle donne*, presented at the San Samuele in Venice. Like Margherita, she is sometimes called 'La Vissoletta' (e.g. in the librettos of *Il re pastore* and *L'isola di Calipso*, Verona, Carnival 1775). Catterina became an acclaimed singer and served at the imperial Russian court in St Petersburg from 1778 until 1784. See also Mooser, ii. 378. One of them was probably the M^{me} Gibetti seen at the Concert Spirituel in Paris on 15 Aug. 1788 singing Italian arias by Zingarelli and Cimarosa (Margherita had ended her career by then); see Pierre, 340.

⁴ According to the Drummond opera accounts, she received £115 during 1768-69; see Gibson, 'Italian Opera', 55).

⁵ PA 11 and 16 Apr. 1767.

expression, life, and spirit, is here nothing but affectation, as John Bull calls it'.¹

Her engagement was terminated at the end of the season. The management may have decided to save costs by reducing the company - at some point during the previous season no fewer than ten singers were involved in the burlettas.² In the announcement of the company in the press at the beginning of September 1767, no replacement was provided for Gibetti.³ However, when Teresa Piatti and Angelica Maggiore left the company at the end of the 1767-68 season, Gibetti was asked to help in the productions mounted on the occasion of the King of Denmark's visit in late summer 1768. She continued to feature as *terza buffa* at the King's Theatre in the burletta-only season of 1768-69.

Back in Italy by 1771, Margherita embarked on a short but very interesting career as *seconda donna* in *opere serie*. She sang at the most prestigious theatres of Bologna, Turin, Venice, Naples and Milan in the company of some of the best singers of the time (including Giuseppe Aprile, Anna De Amicis and Giuseppe Millico), creating roles in a remarkably high number of new operas: among the composers who wrote music for her were Galuppi, Pugnani, Myslivecek, Piccinni, Traetta and Guglielmi. She was singing in Traetta's *Merope* staged on 24 February 1776 at the Regio-Ducale in Milan only a few hours before a fire broke out and completely destroyed the renowned theatre.⁴ Apparently she went back to Naples where, according to R.-Aloys Mooser, a Margherita Giacinta Irene Gibetti, born in Naples in 1744, and of whom 'les mœurs étaient si scandaleuses', was expelled from the Kingdom in 1777 by order of the Sovereign.⁵ Her last known performance shows her as a *prima buffa* in *La contessina*, staged in Rimini in 1780. What seems to be a premature ending of a promising career may have been due to her marriage.

¹ *PA* 16 Apr. 1767.

² Giovanni Lovattini, Anna, Giandomenico and Antonia Zamperini, Mrs Barthélemon, Gaspare Savoi, Andrea Morigi, Teresa Piatti, Margherita Gibetti, Leopoldo De Michele.

³ In *PA* 9 Sep. 1767, only seven singers were listed for the comic operas, and initially no more than two *donne buffe* were provided (Lavinia Guadagni and Teresa Piatti). Only later was a *terza buffa* added to the company: Angelica Maggiore (and not Margherita Gibetti).

⁴ Donà, 'Milan'. *Opera Grove*, iii. 391.

⁵ Mooser, ii. 378.

Leopoldo De Michele [Micheli, Michieli, Michelli] (1766-69): basso¹

A controversial figure, ridiculed as a singer, but emerging in the late 1770s as an influential co-ordinator of London opera productions, Leopoldo De Michele claimed in 1785 to have been in the service of the King's Theatre 'for the long course of 24 years'.² He was exaggerating slightly. The singer was first seen in London in the spring of 1762, not at the King's Theatre, but in a concert given on 22 April at the Little Theatre in the Haymarket for the benefit of the singer Peretti. The concert included some 'comic songs in Italian by Leopoldo Micheli, who never appeared on the English stage before'.³ His first official engagement at the London opera house dates from the 1764-65 season, when he was signed up by Crawford and Fermier for minor roles.

A bass singer from Rome, De Michele seems to have first appeared on the stage in Genoa at the end of 1758 in a comic company which included Lavinia Guadagni. He later belonged to Filippo Laschi's troupe, performing in Milan and Leghorn (1759-60). Without the guarantee of an engagement he set off for London at the beginning of the 1760s. The rash enterprise proved unsuccessful: the benefit concert at the Little Theatre in the spring of 1762 seems to have been the only public performance he could obtain, and he was compelled to return to the Continent. After having sung in the première of Piccinni's *La villeggiatura* in Bologna 1764, however, Leopoldo again left Italy. On New Year's day in 1765 he was singing the *ultima parte* of Clearco in the pasticcio *Berenice* at the King's Theatre in London, in a serious troupe headed by the famous Giovanni Manzuoli and including Polly Young and Clementina Cremonini. He was either recruited at the last minute by the managers Crawford and Fermier or arrived late in the English capital, as the *ultima parte* of the libretto of *Ezio*, the first opera of that season, was still left blank. Immediately after the season he joined the company (including Sartori, Quilici and Giustinelli) signed up by the Portuguese agent Varela and ready to leave for Lisbon, and from the summer of 1765 to the spring of 1766 he sang third roles in the *opere serie* mounted at the Bairro Alto Theatre. As we know, the Lisbon season was a fiasco, and the singers returned to London soon after. De Michele was the only one of them who managed - at the very last

¹ The years between brackets only refer to De Michele's connection with the King's Theatre as a *singer*. See also appendix I, table 9.

² Letter from De Michele to the Lord Chamberlain of 26 November 1785, cited in *PMHb*, 343.

³ *PA* 10 Apr. 1762.

minute¹ - to obtain a King's Theatre contract from the new directors Gordon, Vincent and Crawford, for the coming 1766-67 season, though he had to content himself with the poorly paid position of *ultima parte*.² Around this time he may have decided to settle definitively in the English capital for good, taking a house at No. 61, in the Haymarket, St James, where he lodged with a fellow-countryman, the composer and guitar teacher Giovanni Merchi.³

In the summer of 1769, however, De Michele was dismissed by the new opera manager George Hobart. Not much is known about the singer's whereabouts in the next two years, except that he was seen on the stage in Mantua during what is known now as his sole (professional) visit to his native country after he left it in 1764. Somewhere during the first half of 1771 he performed at the Reale Accademia in an *azione lirico-drammatico* by Luigi Gatti (one of the directors of the Academy), displaying his talents as a harpist ('Quarto d'Arpa').⁴ De Michele's affinity with the instrument is further revealed by the publication of 'Se un core', an 'Arietta, the harp accompaniment by L. De Michele', printed by Monzani and Cimador in London between 1800 and 1805.⁵

Meanwhile in London, a musical publication had appeared in 1770 which confirms his compositional ambitions: *A select collection of vocal music, serious and comic, with a thorough bass for the harpsichord with transpositions for the German flute* (1770), which included a song by De Michele, set to an English text ('Come Hope the kind deceiver').¹ In an explanatory preface the editor J. Johnson explains that 'The compositions, of the great masters, whose works will now, for the first time make their appearance in an English dress, have long been admired by all Europe for their superior beauty'. Whether this promotion effected Leopoldo's English engagements is not known, but by the autumn of 1771 Hobart had signed him up as last man of the London opera troupe. The bass continued to sing minor roles at the King's Theatre virtually uninterrupted until the end of 1781-82 but

¹ His name was not yet included in the list of the King's Theatre singers for the 1766-67 season given in GZ 5 Aug. 1766.

² According to the Drummond opera accounts, he received £29 5s during 1768-69; see Gibson, 'Italian Opera', 55.

³ See PA 9 Feb. 1769; according to his letter to the Lord Chamberlain cited above, De Michele still lived there in 1785.

⁴ Sartori, no. 5383.

⁵ See RISM, A/v. 543. The publication is undated, but must have appeared between 1800 and 1805 as this was the period during which the Italian flautist, instrument maker and publisher Tebaldo Monzani was associated with Giambattista Cimador as a London music seller; see William C. Smith and Peter Ward Jones, 'Monzani, Tebaldo', *New Grove*, xii. 545.

scored little success. Susan Burney, Charles's daughter, advised that when Leopoldo was singing in *Alessandro nell'Indie* (1779), 'il faut écouter les instruments', and when he was assigned the role of Marco Fabio in *Quinto Fabio* later during the same season, Susan was relieved that he, 'Dieu soit benit, has only 3 or 4 lines of reca. as high priest to sing'.² However, the 'most inferior performer of comick buffoonery' soon found other resources to add to his modest salary as a singer.³

The libretto of Sacchini's and Bottarelli's *Il cid*, as printed in London in 1773, has the following notice on the last page: 'Leopoldo Micheli, who lives in the Hay-Market, over against Mr. Foote's Theatre, being music-copier of the opera, takes the liberty to offer his services to the nobility and gentry'. Price, Milhous and Hume relate in detail how by the end of the 1770s he had assumed quite a central place in the opera ménage as what they would call the 'dramaturge'. He not only copied scores and prepared them for production, but often determined the final form of the libretto, helped to assign parts, arranged arias and composed simple recitative; he 'at times virtually assumed the role of composer' which, in the light of the publications of his music, becomes very plausible.⁴ He even accompanied Crawford on a recruitment mission to Italy in the summer of 1783.⁵ Shortly before the trip he was appointed as one of the six opera trustees to whom all the property rights of the bankrupt opera house manager, William Taylor, were made over. The trustees were to have 'complete operational control of the theatre: they were to hire performers, set salaries, select repertoire, and receive all moneys due'.⁶ However, De Michele resigned in January 1784, when the trustees found themselves forced to borrow money.⁷ According to Burney, who says that De Michele was 'for all work', he gave singing lessons in the 1770s to Carlo Rovedino, who was the King's Theatre *primo buffo* from 1777 to 1780.⁸ In 1780-81, apart from his participation as *ultima parte* in the nine productions staged that season at the King's Theatre and his many activities as 'music-copyist', he

¹ See *RISM*, B/ii. 106. The other composers represented are Bernasconi, Beroni, Bertoni, V. Ciampi, Cocchi, Galuppi, T. Giordani, Gluck, Guglielmi, Pecelli, Perez, Perillo, Piccinni, Scarlatti and F. Schmidel.

² Diary of Susan Burney, f. 39v and 67r, cited in *PMHb*, 236.

³ Michael Novosielski and Simon Slingsby, cited in *PMHb*, 84.

⁴ *PMHb*, 40, 262.

⁵ *Ibid.*, 77-8, 298.

⁶ *Ibid.*, 75.

⁷ *Ibid.*, 75-6, 79.

⁸ *General History*, i. 890; *Biographical Dictionary*, xiii. 118

bought a puppet theatre in London and presented 'dramma giocosi, intermezzi, e commedie inglesi'.¹ The 1781 volume of the *Indice de' spettacoli teatrali* gives a list of the crew. The actors were the Signori Fluti, Palmer, Wilchen and Mazzinghi,² and the Signore Romer, Gheris, Moris and Viber. The presentations were accompanied by organ, violin and cello, the 'direttori delle figuri [= puppets?]' were Signor Martinelli and sons, and the scenes were from the hand of 'Signor Novocelleschi', probably Michael Novosielski, the painter and machinist of the King's Theatre. However, the puppet theatre seems to have been a short-lived venture: no mention was made of it in subsequent volumes of the *Indice*. One of the last notices of De Michele was as a music copyist at the Pantheon in 1790-1.³ In *The Gentleman's Magazine* issue of 1819 we find the following entry on the obituary page (p. 493): 'May, 7. In Sherrard Street, Golden-square, in his 88th year, Leopoldo John Thomas de Michell, Esq.'

Giovanni Battista [Giambattista, Giovanbattista] Bassanese [Bassanesi] (1768-69) : terzo buffo⁴ Giovanni Bassanese was a bass singer hired at the King's Theatre during the burletta season of 1768-69 when occasionally no fewer than five male singers graced the stage (Lovattini, Morigi, Luciani, De Michele and Bassanese). He had made his debut at the King's Theatre shortly before, in the role of Minosse in *Arianna e Teseo* as the last man of the make-shift troupe assembled for the festive performances for the Danish king in the summer of 1768. Not much is known about him. He seems to have started singing in intermezzos at the small theatre of Rovigo and, immediately before setting off for London, was engaged for two seasons at the San Moisè in Venice, where he created minor roles in new comic operas, including Bernardo Ottani's successful *L'amore senza malizia*.⁵

Like his fellow singers Luciani and Giacomazzi, Giovanni Bassanese seems to have quit the opera stage for good at the end of the King's Theatre season, but remained in the English capital, living at 36, Great Suffolk Street, near the Haymarket.⁶ Together with Anna Gori and Gaspare Savoi, he assisted in the benefit performance for the opera painters, the Bigaris, on 15 January 1770. His own

¹ *Indice*, [1781], 91.

² Joseph Mazzinghi also assumed the role of *organista*. He was apprenticed to Leopoldo De Michele as musical assistant and music-copyist from 1779 and was to become the King's Theatre harpsichordist and house composer; *PMHb*, 120, 304, 322.

³ *Biographical Dictionary*, iv. 320.

⁴ See appendix I, table 1.

⁵ See James L. Jackman, 'Ottani, Bernardo', *New Grove* xiv. 23.

⁶ *PA* 26 Apr. 1770.

benefit, a matinée concert organized some months later (Wednesday, 2 May, 12 a.m.) with the support of Barthélemon (violin), Cirri (violoncello), and the singer Giuseppe Giustinelli, at the Thatched House Tavern in St James's Street, is the last known record of his very short and quite unremarkable singing career. It should be noted that at some point he set himself to compose music: a manuscript score with string quartets from his hand is preserved in the British Library.¹

Signor [Benedetto?] Bianchi (1769-70): tenor²

During Hobart's turbulent season of 1769-70, Signor Bianchi was engaged as the *terzo buffo* in the burlettas (replacing Giovanni Battista Bassanese) and tenor in the serious productions. His identity cannot yet be established with complete certainty: no evidence has been found in contemporary London sources of the first name of Signor Bianchi, which is quite a common surname amongst eighteenth-century Italian singers.³ Still, there is one singer whose career could very well include a London adventure in 1769-70: the tenor Benedetto Bianchi, who as a member of Prince Nikolaus Esterházy's company created many roles in the new operas of the Kapellmeister Joseph Haydn in the 1770s and 1780s. No other engagements elsewhere during his busy career coincide with the London performances: Benedetto is known to have been in Vienna in the summer of 1768 and surfaces again in the autumn of 1770 in Turin, in the company of Anna and Antonia Zamperini who had (also?) just returned from London. Moreover, his credentials fit in nicely with the requirements for a King's Theatre engagement: he was used to singing in comic opera (he had done so from the outset of his career in 1762 in Trieste and Venice, in a repertory including Piccinni's *Il contadine bizzarre* which was to be scheduled in the King's Theatre season, and in which Bianchi portrayed the same character of Masino), but he had also some experience with serious roles.

Apparently Bianchi proved to be an excellent singer: as early as in the first home-grown burletta of the King's Theatre season (Tommaso Giordani's *Il padre e il figlio rivali*, premièred in February 1770), he was assigned *parte uguali* with the *secondo buffo* Andrea Morigi and he soon

¹ Add. 34074-34076.

² See appendix I, table 2.

³ Among the contemporary Bianchis, there was Giovanni Battista from Pistoja who sang between 1742 and 1755; he was a *virtuoso di camera* of the Duchess of Massa and featured mainly in serious operas (Sartori, nos. 21299, 24845). Stefano Bianchi portrayed serious characters in Pistoja and Perugia in 1774-75 (Sartori, nos. 2171, 13022; *Indice*, [1774], 51).

replaced Lorenzo Piatti as *secondo uomo* in the *opere serie*.¹ But the heyday of his career was still to come. After performances as *primo buffo* in Turin (with the Zamperini sisters), Parma and presumably Vienna, he travelled to Hungary to enter the opera company of Eszterháza on 18 April 1776 'at a salary of 600 gulden, 35fl. lodging money, 24 lb. of candles, six fathom cords of wood and a new winter or summer uniform each year'.² Operatic life at the court of Prince Nikolaus Esterházy has been extensively discussed by Robbins Landon, who also provides details of Bianchi's career at the court. Bianchi was the *primo buffo* of the company for whom Haydn was to compose the songs of Buona Fede in *Il mondo della luna* (1777), the old Villotto in *La vera costanza* (1779), Enrico in *L'isola disabitata* (1779) and the Conte Peruchetto, 'uomo di umore stravagante', in *La fedeltà premiata* (1780). According to Robbins Landon, he was 'one of the very greatest and most universal singers' of the Eszterháza troupe.³

A colourful event dating from Bianchi's first months in Eszterháza sheds light on how *buffo* performances could get out of hand and how singers physically experienced the consequences of their misconduct on the stage. During a scene in Carl Ditter von Dittersdorf's *Il finto pazzo per amore* (24 October 1776) Benedetto Bianchi bent down to the floor and, using his stick, raised the skirt of the *prima buffa* Katharina Poschva, causing uproar in the audience and deep indignation from the singer and her husband, the oboist of the orchestra. The Prince sentenced Bianchi to two weeks imprisonment, a public whipping of fifty strokes, and forced him to apologize in front of the audience.⁴ According to Rosselli, such events illustrate how in some late eighteenth-century remote Central European courts, such as Eszterháza, the old-fashioned notion of singers as mere servants lingered on. Because of this complete dependence on the patron's will, 'few other than very minor Italian singers stayed at Eszterháza for more than a year or two'.⁵ Bianchi, who remained at the court for more than thirteen years, must have been the exception to prove Rosselli's point; later performances in Italy show him as a celebrated singer outside Hungary as well.

In summer 1781, Prince Nikolaus granted his *primo buffo* leave to go to Italy, where in the

¹ See also the libretto of *Orfeo ed Euridice*, London, 1770.

² See Bianchi's contract translated in Robbins Landon, ii. 54. He was engaged for two years. In Apr. 1778 Prince Nikolaus Esterházy renewed Bianchi's contract and raised his salary to 800 *gulden* (*ibid.*).

³ Robbins Landon, ii. 55.

⁴ See *ibid.*, 55.

⁵ Rosselli, 23.

next three years Bianchi took part in the latest creations of Cimarosa, Anfossi, Alessandri and Zannetti. In 1784 he travelled back to Eszterháza, where from 26 July onwards he resumed his position in Haydn's opera company and continued to play *Il Barone di Lagodor*, *Don Totomaglio*, *et alii* (only very occasionally did he sing a serious part).¹ By the time his patron died, in September 1790, and the opera company was dismissed,² Benedetto apparently had arrived in London, where in 1790 a 'Signor Bianchi' is listed in the cast of what seems to have been an Italianate version of Michele Mortellari's *Venus and Adonis*, performed at the Pantheon probably as one of the last concerts presented before the building was hastily converted into an opera house in August 1790.³ Signor Bianchi was named by Burney as the tenor-to-be of the new opera company (with Gasparo Pacchierotti and Gertrude Mara as the principals) that would open the new King's Theatre at the Pantheon in February 1791; however, on 28 September 1790 Gustavo Lazzarini was hired instead.⁴ By the time the new London opera house opened, Benedetto Bianchi was playing *farsette* in Rome on the Capranica stage. He ended his career in Florence at the Teatro Via Santa Maria, where he prepared his parts in the premières of Giuseppe Moneta's *Le due orfane e i due tutori innamorati* and Francesco Gnecco's *Contadina astuta*. However, an 'improvvisa malattia' prevented him from appearing on the stage that season; he was replaced by Gaetano Lotti.⁵ Bianchi was forty-five years old when he left the stage.

4. Conclusion: the King's Theatre Recruitment of Comic Singers in 1766-70

Being *English* managers with little opera experience, Vincent, Gordon, Crawford and Hobart must have had fewer contacts in Italy than had Mattei, who knew many singers personally from her own career as a singer. During his search for singers on the Continent, Gordon may have partly relied on the reputation of famous family members when he approached Lavinia Guadagni, Vittoria Querzoli, Margherita Giacomazzi and Antonia Zamperini. The impressive *curricula vitae* of Domenico Luciani, Giovanni Lovattini, Signor Bianchi, Giacomazzi and Anna Gori, who had been honoured with

¹ In 1788 Bianchi had married Josepha Rossi in Eszterháza; see Robbins Landon, ii. 55.

² See *ibid.*, ii. 731, 748.

³ For the erection of a King's Theatre at the Pantheon, in rivalry with the King's Theatre in the Haymarket, see Price, 'Italian Opera and Arson', 55-107.

⁴ See *ibid.*, 59, 76.

⁵ See Sartori, no. 6279.

prestigious engagements at important opera centres outside Italy (Lisbon, Vienna, Barcelona and Madrid), undoubtedly played an important role too in Gordon's negotiations over a possible contract. At home the occasional personal acquaintance or recommendation by other singers or husband-musicians could be decisive. For example, Gaspare Savoi had sung at the King's Theatre before and Polly Young had appeared at other London theatres. Querzoli may have been introduced by the *primo uomo* Guarducci; Lorenzo Piatti by his sister Teresa. Lelia Achiapati, from the serious company, was recommended by her husband Pietro Guglielmi, house composer of the King's Theatre. On the other hand, we do know that it was most probably Guadagni who brought her husband the composer Alessandri to England.

Despite fewer contacts in Italy, the English managers tried, like Mattei, to engage top-rate singers. Lovattini clearly was among the best and most experienced *buffi* in the second half of the eighteenth century. Lavinia Guadagni too was a renowned singer, looking back on eighteen years on the *buffa* stage and having sung *prime buffe* roles at prestigious theatres. Andrea Morigi and Anna Zamperini undeniably belonged to the rising *buffo* stars in the 1760s.¹

The *parti serie* seem to have been chosen mainly on the basis of their *seria* experience - also in view of their roles in the *opere serie* of the King's Theatre. A London engagement often meant an introduction to the comic genre for these singers. Apart from Savoi and Young none of them had a background in burletta. At least two, Luciani and Querzoli, had gained a place in Italy as *primo uomo* / *prima donna* and had about twenty years of operatic experience. Undoubtedly their vocal virtuosity was considered more important than their specific experience in the comic genre.

The singers of the second and third comic roles were selected primarily in the light of their ensuing *comic* performances, though they were also to sing in the serious operas scheduled at the King's Theatre. Teresa Piatti, Leopoldo De Michele, Signor Bianchi and Giovanni Battista Bassanese could not boast any (substantial) *seria* experience. This makes it clear that the comic troupe of the London opera house was not a mere offshoot of the serious company, consisting of *seria* singers borrowed for the occasion from the other company and rounded off with some *primi buffi*.

Last-minute engagements were rare. Only twice may the managers have felt compelled to accept singers about whose capacities there was some doubt, in order to fill positions left unoccupied

just before the start of the season: Leopoldo De Michele as third man in 1766-67 and Teresa Piatti for the *parti serie* in 1769-70.

Twenty singers were involved in the King's Theatre comic productions during the last four seasons of the 1760s. Concerning the principal singers of the troupes there was a smaller turnover than had been the case with Colomba Mattei's personnel at the beginning of the decade. Lovattini and Morigi remained the leading singers of burlettas in London in the second half of the 1760s and beyond. Appreciation and success on the one hand, and a (sufficiently) attractive salary on the other kept them in the English capital. On Morigi's part, there may have been the additional motivation that his foothold in the prestigious London opera house could help launch his daughter's career. Lavinia Guadagni headed the women of the comic troupe during three consecutive seasons; undoubtedly it was the growing rivalry with Anna Zamperini, which made her leave the King's Theatre. Apparently, the comic genre in London had transcended the experimental stage: by the end of the 1760s first-rate *buffi* were able to build up a solid reputation and even a career in the King's Theatre burlettas.

Second and third singers remained committed to the King's Theatre for only a brief period. Except for Savoi and De Michele, none of the sixteen second and third singers sang uninterruptedly for more than one season at the London opera house - Angelica Maggiore appeared at the King's Theatre for little more than half a year. The total lack of *buffo* experience of most of the *parti serie* singers may have led to dissatisfying performances and to premature departures. Strikingly, the only *parte seria* who was kept on the King's Theatre pay list for more than one season, Gaspare Savoi, had had the perfect preparation in Italy for his London job: he had performed second roles in serious operas and serious roles in comic operas. However, the passing of *parti serie*, *secondi* and *terzi buffi*, did not necessarily imply inferior capacities. True, Teresa Piatti seemed incompetent and was moved continuously to positions where she was thought to cause less damage: she experienced a low-profile career afterwards in Italy as well. But Polly Young's talents were clearly *manqué* by the London opera managers and patrons. Gibetti and Maggiore too, though virtual newcomers to the opera world, turned out to be excellent singers in the aftermath of their English period. In fact, their London engagement

¹ Though Morigi was officially only a second singer, he obviously formed part of the core of the *buffo* troupe, together with Lovattini and the *prima buffa*.

was a spring-board to a brilliant career outside England. The same is true for Signor Bianchi (if Benedetto) and Lorenzo Piatti. Anna Gori's promising career was curtailed mainly by the London ambitions of her husband. Prejudices and a notorious desire for new faces on the audience's part may have played a role as well in the short-lived employment of second and third singers at the King's Theatre.

3. The King's Theatre's Comic Department. Repertory and Management from 1766 to 1770

1. 'Our Burlettas will make the Fortunes of the Managers'. The King's Theatre Season of 1766-67

During the spring or early summer of 1766 Gordon went to Italy in search of new singers. He engaged half of his future comic troupe in Venice (Lovattini, Morigi, the Zamperini and Teresa Piatti); the rest was recruited in London. By the end of July the entire opera company was assembled. A press notice dated 4 August read that 'the best company of singers, &c. that could be got in Italy for the performing of serious and comic operas' had been engaged.¹ A list of the singers followed:

Serious: the celebrated Signor Guarducci, first man. Signora Anunciati, first woman. Signor Savoi, second man. Miss Young, second woman. Signor Grasse [*sic*], tenor. Signora Piatti, third woman.

Comic: Signor Lovantini [*sic*], first man tenor. Signora Zamperini, first Woman. Signor Savoi, first man serious. Miss Young, first woman ditto. Signor Moriggi, the old man bass. Signora Piatti, second woman. Signor Zamperini, second man. Signora Gibbetti, third woman. N.B. There are also engaged two capital painters, and some principal dancers which are expected at the same time from Italy.

The notice further said that the singers (except for Gaspare Savoi and Polly Young who were living in London at the time of their appointment) 'are all on their journey, and are expected to arrive in London this month'. Crossing the channel took longer than expected, and not until 22 September was it announced that they had arrived.²

As soon as the singers were in London, Gordon, Vincent and Crawford started collecting subscriptions and planned to open the season within a month, on 21 October.³ Simon Slingsby, 'the celebrated dancer', was hired shortly before 23 September.⁴ The *prima donna* Signora Anunciata, however, was awaited in vain: apparently she never arrived at the King's Theatre and was replaced by Signora Ponce and Cecilia Grassi, J.C. Bach's future wife.⁵ When it was agreed that the burletta

¹ GZ 5 Aug. and PA 6 Aug. 1766.

² GZ and PA 22 Sep. 1766.

³ See PA and GZ 22 Sep. 1766.

⁴ GZ 23 Sep. 1766. For his popularity, see also the poem printed in GZ 10 Jan. 1767. The other dancers engaged were Sodi (ballet master), Adriani, Hamoir, Signora Radicati, Signora Santoli and Mademoiselle Hamoir. See the London librettos of *Gli stravaganti*, *La buona figliuola*, *La buona figliuola maritata* and *Il signor dottore*.

⁵ For example, see the librettos of *Trabekarne*, *Sifare* and *Carattaco*, produced at the theatre that season. See also PA 28 Feb. 1767; Murray R. Charters, 'Grassi, Cecilia', *Opera Grove*, ii. 518.

Gli stravaganti would open the season, it became clear that a fourth *buffo* was needed for the small role of Federico, 'a gentleman appearing in the characters of a limner and a physician'.¹ The managers decided to sign up Leopoldo De Michele, who had just returned from Lisbon. With nine singers the comic troupe of 1766-67 was well staffed and actually larger than the serious troupe, though it should be noted that after the first comic production Giandomenico Zamperini disappeared from the stage.² Though no official house composer was engaged, J.C. Bach and Vento seem to have been associated with the opera house on a free-lance basis, providing new serious operas and some successful contributions to the burlettas. François-Hippolyte Barthélemon was the first violinist and leader of the orchestra.³ Giovanni Gualberto Bottarelli was kept on as the house poet. Special attention was paid to the décor for which 'two capital painters' were attracted, Vincenzo Conti and Francesco Bigari.⁴

A reorganisation in the opera house was carried out as well: 'having received repeated intimations ... of irregularities and abuses committed in the upper gallery of the Opera House', the managers decided to fit up a 'large, warm, and commodious apartment at the Opera House, for the accommodation of servants attending the audience, who, for the future will not be admitted into the gallery'.⁵ The change was welcomed, because the regaining of the upper gallery meant additional cheap seats. A frugal opera lover enthusiastically wrote to the press after the first week of the season:

I found I could gain admittance to so good a place of hearing, for the trifling sum of three shillings; a place in which I never dared to shew my face before, not being on a footing with the riotous company that used to be admitted there, to attend their several masters' call ... The managers have indeed made this place very neat and commodious, by rendering the descent much less steep, lowering and matting the benches, painting and lighting the whole place; so that I found myself as much at my ease there, as in any other part of the house, and much better situated than I had expected.⁶

A new method of lighting was introduced and equally well received: 'by their following Mr Garrick's example, in removing the pendant lustres, and lighting after the foreign manner, you have a full view

¹ See the libretto of *Gli stravaganti*, London, 1766. In the original Viennese production of 1765 there was still another *buffo* role, the *ultima parte* of Don Mortaletto which was cancelled in the London version (see Sartori, no. 22683).

² Burney erroneously lists Lavinia Guadagni, Vittoria Querzoli and Angelica Maggiore as singers of the 1766-67 troupe (*General History*, i. 871); however, they first sang at the London Opera House in the autumn of 1767.

³ *Ibid.*, 872.

⁴ *GZ* 5 Aug. and *PA* 6 Aug. 1766, see also the librettos of the burlettas staged that season. It seems to be the first time that the King's Theatre painters were named, in librettos as well as press announcements. For an overview of the King's Theatre personnel that season, see appendix III.

⁵ *PA* 16 Oct. 1766. Misdating this press announcement on 23 rather than 16 Oct., Terry erroneously claims that this notice is evidence of 'the disturbances, which punctuated the first production of the season' (Terry, 115). The season opened only on 21 Oct. 1766.

⁶ *PA* 30 Oct. 1766; for other enthusiastic reactions, see also *PA* 8 Nov. 1766. A seat in the lower gallery cost 5s.

of the whole stage; by which the magnificence appears greatly increased'.¹ And while London eagerly looked forward to the arrival of the *primo uomo* Tommaso Guarducci and the presentation of the first burletta, the number of subscriptions doubled.² 'There are great expectations about the opera', as the Earl of March informed Selwyn.³

Gli stravaganti o sia I matrimoni alla moda

As promised, the season opened on Tuesday 21 October 1766 with *Gli stravaganti*, the first comic opera with which the audience was presented in over three years.⁴ The original version, a *commedia per musica*, had been composed only a year earlier by Giuseppe Scarlatti for the Viennese Burgtheater.⁵ Lovattini had created the *primo buffo* part of Don Alessio and undoubtedly put Scarlatti's score, containing music composed especially for him, in his suitcase to take to London.⁶

At the King's Theatre, Bottarelli revised Alcindo Isaurense's text; the poetry was 'corretta, accresciuta, e ridotta in un nuovo ordine', as the printed London libretto of 1766 would read.⁷ The score was changed as well and was eventually announced in the press as being the work of 'several celebrated composers'.⁸ Though pasticcios were still considered 'old, hackney'd pieces', with music which had 'neither variety nor propriety', in this instance the pasticcio seemed fully justified.¹

The Public Advertiser of 2 December 1766 read:

upon first meeting of a company, it is usual to open the season with a pasticcio, wherein each vocal performer introduces his own favourite practis'd airs, which are connected by recitation, collected on purpose, and work'd into something of an irregular drama; a custom that prevails in both serious and comic operas for this reason, that the performers who generally come over late may have nothing to study but recitative, and may be acquainted with each other's turn and powers of acting, before they engage together in a regular piece.

According to Burney, arias by Piccinni were included, whose music by then was widely acclaimed in Italy, but whose reputation in London 'was not yet sufficiently established for [his arias] to be

¹ *PA* 30 Oct. 1766.

² See *PA* 8 Nov. 1766. The number of subscribers rose from 16 in 1765 to 32 in 1766 (Gibson, 'Italian Opera', 51).

³ Jesse, ii. 49: letter of 13 Oct. 1766.

⁴ The last burletta performance had taken place on 9 May 1763 (the last performance of *Il tutore e la pupilla*).

⁵ See Eva Badura-Skoda, 'Scarlatti, Giuseppe', *New Grove*, xvi. 579.

⁶ The London *Gli stravaganti* is the first known revival of Scarlatti's opera; see Sartori, nos. 22683-4.

⁷ As said before, the minor part of Don Mortaletto was cancelled in London.

⁸ *GZ* 21 Oct. 1766. The eight songs included in *The Favourite Songs* of the burletta all are anonymous.

honoured with particular notice'.² Though it is not known how much the burletta has been 'corretta', arias such as Lovattini's 'Le donne d'Inghilterra son tutte di buon cuor più dolci dello zucchero' may well have been inserted to 'adapt' the piece to the English taste. It is interesting to note that *Gli stravaganti* was one of the first comic operas imported to London without *parti serie*: it was a straight farce which made Young and Savoi temporarily redundant.³

The burletta evoked many comments, which stood in sharp contrast with the indifference shown towards the operas during the preceding season. About a week after the London première, a reader wrote to *The Public Advertiser*: 'The performance was beyond my expectations, as I think the performers excel any in their way which have appeared in this country'.⁴ Lady Mary Coke, a faithful King's Theatre visitor, who found operas pretty or not, wrote to her sister the Countess of Strafford that *Gli stravaganti* was 'very pretty'.⁵ A month after the opening of the season, however, *The Gazetteer and New Daily Advertiser* received a letter from Operaticus who made short work of the production: 'Notwithstanding the many puffs for the Opera House', he assured the reader, 'in the comic opera (the drama of which is farcical, absurd, mean, and inconsistent) excepting Signora [*sic*] Lovattini, and Signor Morigi, the other performers are below contempt ... the decorations mean, and the dances shocking ... though the dresses ... are very good'.⁶ About two weeks later, Operaticus was firmly silenced, when a press notice appeared which exposed him as an unreliable critic:

Operaticus betrays as much malignity as ignorance ... the performance *Operaticus* speaks of with such indignity ... was full of good music and great humour, as well as neat touches of burlesque and satyr. This author's ignorance, as well as ill-nature, is apparent, when he mentions Signor Morigi, calls Lovattina *Signora*, and entirely omits the elegant Signora Zamperini, who, both in singing and acting, far exceeds any thing of the kind I have seen ... It is plain, *Operaticus* either never was at the opera, or shut his eyes while there, - if he can call the decorations "mean", or dances "shocking", especially while so many principal dancers, and above all, the inimitable Slingsby, so abundantly excel.⁷

¹ GZ 21 Nov. 1766.

² Burney, *General History*, i. 871. Piccinni's operatic list also included a *Gli stravaganti*, premièred on 1 Jan. 1764 at the Valle Theatre in Rome. However, his piece is an intermezzo, featuring characters other than Scarlatti's and revived under the title of *La schiava riconosciuta* or *La schiava* (presented in London in 1767-68; see *infra*). See Sartori, nos. 22681-2, 22686-8; James L. Jackman, 'Piccinni, Nicolò' (worklist), *New Grove*, xiv. 727.

³ The only earlier burletta shown in London, which seems to have had no serious parts, was *Madama Ciana*, premièred in London on 18 Apr. 1750. See Willaert, 44, 48; Sartori, nos. 14555-64.

⁴ *PA* 30 Oct. 1766.

⁵ Coke, i. 80.

⁶ GZ 20 Nov. 1766.

⁷ *PA* 2 Dec. 1766.

And while some critics thought the performers 'below contempt', still other opera goers fell desperately in love with them. As we know, the Earl of March took what his friends called, a 'violent fancy' to Anna Zamperini after he had seen her performing in *Gli stravaganti*.¹ Later in the season, Crito, whom we know as an ardent enemy of the King's Theatre Italian singers, gave an extremely negative overview of the operas performed up to that date.² *Gli stravaganti*, he wrote, 'had been exploded from every stage in Italy, and gave a very unpromising specimen of the taste of those who chose out so absurd and poultry an opera', a direct blow to Lovattini who undoubtedly had recommended this burletta.³ Although Crito was exaggerating (*Gli stravaganti* can hardly have had the occasion to 'explode from every stage in Italy' as it was premièred only a year earlier), it must be noted that, apart from the London version, no revivals are known of the opera save for one Dresden production in 1771.⁴

Gli stravaganti knew six subsequent performances at the beginning of the season, was chosen by the *prima ballerina* Signora Radicati for her benefit and scheduled 'by very particular desire' as an extra performance at the end of the season.⁵ Clearly, in spite of the occasional negative comment, the first comic opera and its singers seem to have been appreciated by the great majority of the audience. Still, rarely has a burletta been such a *succès fou* as the next offering of the season was to be.

La buona figliuola

On 25 November the English première took place of what would become the most favourite burletta of the century. *Cecchina, ossia La buona figliuola* was written by Goldoni 'in a few days', and quickly set to music by Piccinni, who was 'passing through Rome, in his way to Milan' in 1759 - according to the French music historian Ginguené, one of Piccinni's first biographers, the composer wrote the opera

¹ Jesse, ii. 71: letter from the Earl of March to George Selwyn, 17 Nov. 1766.

² He may have been the same person as Operaticus, as both the letters in *PA* 20 Nov. 1766 (signed 'Operaticus') and *PA* 17 Mar. 1767 (signed 'Crito') show great similarity in content, style, choice of phrases, etc. (e.g. both letters refer to pasticcios as 'old hackney'd pieces').

³ *PA* 11 Apr. 1767.

⁴ See Sartori, nos. 22683-5.

⁵ Although on 20 June *La buona figliuola* was advertised as 'the last time of performing this season', one performance of *Gli stravaganti* was added a week later. Another performance had been planned on 21 Mar., but was 'obliged to be deferred on account of the indisposition of Larperini [*sic*]' (*PA* 21 Mar. 1767).

in eighteen days.¹ It was premièred on 6 February 1760 at the Dame Theatre and saved the Roman theatre from bankruptcy.² George Hogarth remembered how its immense success in Italy caused a true Cecchina vogue:

The enthusiasm which it excited in Rome where it was first performed, amounted to extravagance. It was immediately performed all over Italy, even in the smallest country theatres, and everywhere received with the same admiration. All classes from the highest to the lowest, crowded to see it. New fashions in dress were named from it; and shops and taverns took 'La Cecchina' for their sign ... The airs were sung by ladies and gentlemen in their domestic circles, by artisans at their labour, by country people in the fields, by itinerant musicians in the streets and highways.³

The burletta knew at least nine different productions during the two years following its creation, was translated into English, German and French, and was produced everywhere from the South of Spain to Warsaw, Palermo to Copenhagen, Vienna via Paris to Dublin in the next thirty years.⁴ Or, as Richard Twiss put it, who saw the opera in Ceuta (near the Strait of Gibraltar) on his journey through Spain and Portugal on 5 July 1773: 'I saw the Italian opera of *La buona figliuola*, acted by a company of strolling players. Probably if I had traveled from Ceuta to Grand-Cairo, or to the Cape of Good-Hope, by land, I should not have seen another opera'.⁵ In Paris, where it was premièred on 7 December 1778, it 'excited transports of admiration ending in fanaticism. It was declared to be the most perfect of all *opéras bouffes*'.⁶

Lovattini and Savoi took part in the Roman première of 1760 and had revived it frequently together.⁷ Undoubtedly *La buona figliuola* was scheduled at the King's Theatre at the instigation of Lovattini. Performing the Marquis of Conchiglia had become second nature to him. Not only was the music of this character conceived for him, but he had played the role in at least fourteen different productions before he handed the burletta to the London directors. No other *buffo* had portrayed

¹ Burney, *General History*, i. 871-2; P. J. Ginguené, cited in Libby, *et al.*, 'Piccinni, Niccolò', *New Grove*, xiv. 723. *La buona figliuola* was written after the English novel *Pamela, or Virtue Rewarded* (1740), by Samuel Richardson. Goldoni's text was written in 1756 for the Bourbon court in Parma, where it was first set to music by Egidio Duni; see Kent M. Smith, 'Duni, Egidio', *New Grove*, v. 717.

² See Burney, *ibid.*

³ Hogarth, ii. 134-5.

⁴ See Sartori, nos. 4171-5, 4178-87, 4189-96, 4199-206, 4208-11, 4213-8, 4222-32, 4234-6, 4238-38a, 4240. For the translations, see *ibid.*, nos. 4197, 4207, 4212, 4219, 4221, 4233, 4237, 4239.

⁵ Twiss, 274.

⁶ Castil-Blaze, 239 ('*La Cecchina* ... excita des transports d'admiration poussée jusqu'au fanatisme. On déclara cette œuvre le plus parfait des opéras bouffes').

⁷ In the première Savoi had played the female serious role of la Marchesa Lucinda; outside Rome he portrayed Armidoro. Burney is wrong when he claims that apart from Lovattini and Savoi, Morigi performed in the Roman

Conchiglia as often as Lovattini had done. Many of the other London comic singers had also appeared in the burletta (the Zamperinis, Morigi and Piatti), though mostly in other roles.¹

At the King's Theatre the six-year-old Roman version was exceptionally well preserved (see appendix II, table 12). Twenty-seven of the twenty-nine original airs were copied. The exceptional international fame as well as the quality of the burletta undoubtedly kept Bottarelli from adapting it to the 'local' taste. He merely dropped two airs of the *parti serie* and added one new song, 'Caro amor tu', especially composed by Vento for Anna Zamperini; the song was a success and 'immortalized [Vento's] name'.² With six arias Anna Zamperini was unmistakably the star of the company; Lovattini had three solos, Morigi two.

Hardly a week after the London première, enthusiastic reactions erupted: 'there was great variety of the finest music, out of the common stile, for which Piccini is remarkable ... [*La buona figliuola*] is one of the best comic operas, and in general most completely performed, that perhaps has ever appeared on the opera stage in England', *The Public Advertiser* stated on 2 December 1766. The newspapers were filled with ecstatic accounts. *The Court Miscellany* of December 1766 reported:

were we to repeat what our fiddlers and harpsichord players who have been in Italy say of [*La buona figliuola*], gentlemen who imagine themselves undoubted judges, we should not pronounce it less than the finest and most pleasing composition that ever appeared upon the theatre ... we will venture to assure the public, that any one who has the soul of music in himself, and three hours to spare of a Tuesday evening, cannot be better entertained than by going to the Buona Figliuola at the King's Theatre; where fine scenes, one of the best orchestras in Europe, and excellent dancing, vie with each other, in adding charms to an opera, which is by itself universally admired.³

Indeed, people went and loved the burletta; it 'met with universal applause'.⁴ After two performances, Walpole told Mann that 'our burlettas will make the fortunes of the managers. *The Buona Figliuola* which has more charming music than ever I heard in a single piece, is crowded every time; the King and Queen scarce ever miss it'.⁵ Within little more than a month after its première, four sets of *Favourite Songs* from *La buona figliuola* were on sale in Robert Bremner's music shop in the Strand.

première; also, not Lavinia Guadagni, but Anna Zamperini created the London Cecchina (*General History*, i. 872).

¹ As already stated, Morigi too was strongly associated with his stage persona from this opera, Tagliaferro.

² See *Letters Concerning the Present State of England*, 281.

³ *CM* 1766, ii. 618-9.

⁴ *PA* 2 Dec. 1766.

⁵ Walpole, xxii. 473-4: 8 Dec. 1766. The Queen had a copy of the opera score in her library: see *La buona figliuola, Opera Comica, Rapresentata al Teatro Reale nell Haymarket ...*, London, [1768], [f. 1]: 'This volume belongs to the Queen'.

By 17 January 1767, 'the remainder of the songs and duet, in *La Buona Figliuola*, with a general title to the work' was published.¹ Lady Margaret Clive wrote on 28 January 1767 to her husband in Bengal that 'the present favorite burletta is all the taste and I am really as well pleased with it as anybody'.² Nearly three months after the première Walpole was still reporting that 'nothing is so much in fashion as the *Buona Figliuola*'.³ The burletta knew twenty-nine performances during that season, a clear record in the annals of London opera in the second half of the eighteenth century.⁴

Never before had a burletta evoked so much attention. Burney's comments in his *General History of Music* imply that for once the reception of a burletta did not depend solely on the performers; the music of *La buona figliuola* was 'so admirable, from its originality, fire, and instrumental effects, that a worse singer than Lovattini, would have been sure of a favourable reception'.⁵ Although still very much focusing on the singers, opera journalism in 1766-67 began to go beyond the usual superfluous comments about the hoarseness of the *primo uomo* and the weight of the *prima buffa*. Tentative attempts were made to present some aesthetical view, not yet on the music, but on the quality of the performance, which provide us with a unique picture of what actually happened on stage. Even Crito acknowledged - reluctantly - Lovattini's and Morigi's vocal talents in *La buona figliuola*, though he detected many vices in their acting:

The character of the Marquis is performed by Signor Lovatini, who has a very fine tenor-voice, and shews sometimes great taste and judgment in singing, particularly in the beginning of the duetto *La Baronessa Amabile*, which proves him capable of singing the whole with propriety. This character, as drawn by the poet, is a young nobleman, well-bred, sensible, and polite; but, as he acts it, it appears a ridiculous buffoon, unmeaning, contrary to nature and common sense. To prove this, among innumerable instances, observe the manner he acts and speaks the following lines to his sister, the Marchioness: 'Per voi ho del rispetto; Per voi ho dell'affetto; Vi venero, vi stimo; Siete del sangue mio; Ma, Signora vò far quel che vogl'io'.⁶ Can any thing be more absurd, than his crying out, in the middle symphony of the song, *Una povera ragazza?*⁷ or more unnatural, than his grimace and distortions, while he is describing the beauties and amiable qualities of the woman he so fondly loves,

¹ See GZ 5 and 17 Jan. 1767.

² Cited in Woodfield, 198.

³ Walpole, xxii. 484: letter to Mann, 13 Feb. 1767.

⁴ See Petty, 375.

⁵ *General History*, i. 872.

⁶ See Act I, scene 5 (translation from the libretto: 'I have both regard and affection for you - I will respect and value you as my sister - but I will do as I please'). Unfortunately, Crito does not specify Lovattini's satirical acting during these words.

⁷ Sung by Cecchina in Act I, scene 5, one of the 'emotional' heights in the burletta.

in his first song, *E' pur bella la Cecchina?*¹ or more ridiculous and grossly ill-bred, than his *gnawing* to the servant-maids in the finale of the second act? His deportment with the German is low, vulgar, and beneath a gentleman of rank and education; contrary to nature, and totally out of character. Almost thro' the whole, he sacrifices propriety to buffoonery, which is the most unpardonable; as he shews, in some few places, he is capable of singing and acting the whole character, with strict justice to the intention of the poet and the composer.

The German, Corazziere, is performed by Signor Morigi, who has a good base-voice, and sings with judgment; but his deportment thro' the whole character is wrong. Every military man is obliged to stand erect; but he cannot forget the bent knees of the Don Fastidio, in the common buffo operas, which is here totally improper.² It would be unjust to reproach him with want of decency in his behaviour to a nobleman, when that nobleman bemeans himself before him, by entirely forgetting his rank, and descending to an immediate and vulgar familiarity. This is a well known character in some parts of Italy, where they have been used to Austrian garrisons; nor was it intended as a national reflection. He has some oddities; but is innately honest, diligent, and faithful to his patron.³

The review voices an attitude towards comic opera typical of many of the connoisseurs among London opera audience. Like Burney, Crito hated buffoonery. Inherited from the *commedia dell'arte* it stood for coarse humour and droll slapstick scenes, was devoid of any subtlety, 'propriety' and 'dignity', was unworthy of and offensive to a well-bred noble audience and was definitely out of place in the exquisite and delicate King's Theatre. In this particular case, Crito claimed, the tastelessness of the performers was shameful and irritating, the more so as the burletta itself was 'the best comic opera Italy has produced', being 'of a different kind from the burlettas of Italy, which are formed of the most exaggerated and ridiculous characters of real life'.⁴ Burney confirmed that 'some of the success of [*La buona figliuola*], particularly in England, must be ascribed to the drama, which has more character, and much less ribaldry and buffoonery, than usual in Italian burlettas'.¹ In a way, Crito's objections mirrored the accusations commonly made against serious opera: comic opera lacked realism and credibility; the performing was unnatural and did not express true feelings. Virtuoso vocal exhibitionism in *opera seria* was matched by artificial comic over-acting in *opera buffa*.

Contrary to Crito (and Burney), however, other reviewers understood that the first characters in comic operas were not designed to possess the noble aura of heroes in tragedies. Five days after Crito's letter was published, the following notice, signed by 'an Englishman' appeared in *The Public Advertiser*:

¹ See Act I, scene 2 (translation from the libretto: 'Charming Fanny! lovely Fanny! None but you can give me joy. If I do but hear her speak, Her modesty enchants me. With her pretty little mouth -- And her roguish little eyes -- Oh! no girl can e'er be prettier. I can't at all endure Some foolish, saucy jilts. Be they ugly, or e'er so handsome, I'll love none but my sweet Fanny').

² Morigi played the role of Don Fastidio in *Gli stravaganti*.

³ *PA* 11 Apr. 1767.

⁴ *Ibid.*

It is in burletta, or burlesque, (for they are the same thing) that a propriety is much less necessary [than in serious operas], provided the acting is sufficiently outré and buffoonish. 'Tis in comedy that an exactness of characters is most necessary, as that is, (in its best form) a true imitation of common life. But common life of itself is never sufficiently striking to entertain or instruct the multitude, but must be put in a stronger light of ridicule; for which reason, all writers of it go, more or less, into the burlesque, and especially the Italians. Almost all the Italian comedies are in the burlesque stile, and even this *Buona Figliuola* borders on it, as I could show in many parts of the Marquis's character, as well as the cuirassier's [*sic*]. Who upon earth could ever think that that speech beginning *Per voi ho del rispetto*, etc. ... was the speech of a polite serious character?²

The author ascribed a typical moral dimension to the buffoon acting of Lovattini. The noble 'hero' in *La buona figliuola*, Marquis de Conchiglia, breaks the social rules of the aristocracy by being in love with his (alleged) serving maid. Identification or even empathy with this 'immoral' hero should be discouraged exactly through exaggeration: his 'deviating' behaviour needs to be ridiculed. Until Cecchina's real identity is revealed in the play (she turns out to be the daughter of a baron), the Marquis must be portrayed as a simpleton. Only in this way could the burletta 'instruct the multitude'.³ 'Il Philosopho di Campagna', another reviewer, fully agreed and confirmed that it was dangerous for young and romantic spectators to see an opera (or a staged work in general) in which a man of first rank fell in love with a girl of common descent and still maintained his heroic attitudes and dignity. This was the case in the English opera *The Maid of the Mill*, based on the same story as *La buona figliuola*:

the grotesque humour of the one [the Marquis in *La buona figliuola*] rather reflects a kind of ridicule upon a man of fashion, seriously in love with a girl supposed of low and mean extraction; and the other on the contrary [Lord Aimworth in *The Maid of the Mill*], with all the dignity of a romantic hero, both supports and glories in the situation, which from many circumstances well known in this country, may and has been of the worst consequences to young, raw, and inexperienced minds; and we have lately had a singular instance of that kind: An under-aged gentleman, smitten with the charms of an inn-keeper's daughter, having been at the performance of the *Maid of the Mill*, was so much enchanted with the sublime and heroical sentiments of the aforesaid theatrical Lord, that he has since thought proper to tie himself with connubial bands to his dear and well-beloved Patty.⁴

Thus Lovattini's over-acting was justified, as it helped to consolidate the social values of rank and class. Besides, there was no reason for the aristocracy to be offended by Lovattini's ridiculous portrayal of the Marquis, according to the same author Lovattini was merely imitating real life:

¹ *General History*, i. 872.

² *PA* 16 Apr. 1767.

³ *Ibid.*

⁴ *GZ* 24 Apr. 1767. 'Il Philosopho di Campagna' was a foreigner, 'retired at some distance from London'; see *ibid.*

I shall never agree that Signor Lovatini's grimace, distortion, and gnawing to the servant maid, &c. derogates from the character, as drawn by the poet, in so far as regards the well bred, sensible and polite nobleman. I could point out many of high rank in life, who, notwithstanding their being endowed with those eminent qualities, are yet subject to such odd and fantastical whimsies, that were they to appear in an equal situation with that of our Marquis in the *Buona Figliuola*, would just be liable to as many extravagances, if not more, than Signor Lovatini; and for all that, none but the judicious Mr. Crito would ever be so ridiculous as to ascribe them to ill breeding, want of sense and politeness.

Whatever the feelings of the London audience towards the exuberant acting of Lovattini and company, the comments clearly reveal that comic performers did much more on the stage than merely singing the songs and the recitatives as printed in the libretto. The performance of *La buona figliuola* may have been much funnier than the virtuous libretto text leads us to suspect. Obviously, when a song as sentimental as Cecchina's 'Una povera ragazza' was accompanied by Lovattini's 'absurd crying out' in the middle of the ritornello, its innocence and sentimentality must have taken a serious knock. This also suggests that, unlike their serious colleagues, comic singers did *not* forget their role as soon as their aria was finished, and did not 'smile at the boxes, and bow to the company there, with several other such impertinences' as soon as their colleagues started their song, as Algarotti described the serious singers in 1754.¹

Slowly, the music itself of *La buona figliuola* began to play a role in the reviews. The anonymous author of *Letters concerning the Present State of England* wrote in 1772, when Lovattini was still acting the role of the Marquis at the King's Theatre, that the burletta was 'of incomparable merit; of such native and genuine excellence, as to derive not [its] fame from the *execution* of the performers, or from any deviated taste in the audience ... What amazing delicacy and elegance is found in *Alla larga*, in which all the comic humour that can be infused in a composition is united with such a masterly train of expression, as can no where be equalled'.² The simplicity and expressiveness of the music was especially appreciated, as is asserted by the author's praise of Vento's substitute aria 'Caro amor':

Every note of this divine song sinks into the very soul: nothing is sacrificed to execution; all is plainness and simplicity, but it is the simplicity of the graces, and the plainness of the most luxuriant imagination. This air alone is sufficient to retrieve the character of the age, from the aspersions which frivolous writers have cast on it; and the reception it meets with shews, that the audience have the taste to discern genuine merit, and the feeling to applaud it.³

¹ Algarotti, 54-5.

² *Letters Concerning the Present State of England*, 277, 280.

³ *Ibid.*, 278-9.

Throughout the remainder of the century Piccinni's *La buona figliuola* was considered the standard of excellence by which other burlettas were to be judged.¹ The revival at the King's Theatre in 1774-75 met with enthusiastic reactions: 'The music of this favourite opera appears always new; and we may venture to affirm that it will for ever remain the standard of true harmonical taste. The first motion of the overture never fails to call on the countenance of the audience the most radiant symptoms of cheerfulness and heart-felt satisfaction; and it continues so to the end of the opera'.² As late as 1789, twenty-three years after its London première, it was still considered the best comic opera ever performed at the King's Theatre: 'The opera of *La Buona Figliuola*, revived on Thursday last ... was received throughout with the greatest and well-deserved approbation. Among all the Italian operas, none can be compared with this'.³ On 5 May 1837, Stevens read in one of his lectures on singing given at Gresham College: '[*La Buona Figliuola*] gave universal pleasure to all the admirers of the Italian School of Music. The songs in the opera are truly characteristic, the melodies so beautifully simple; yet so sweet and pleasing, that no-one who heard them, but could understand them'.⁴ The success of *La buona figliuola* in London led to the staging of the burletta in Dublin in May 1777.⁵ The Irish tenor Michael Kelly, who made his debut in this production, in the serious role of Count Armidoro, later recorded: '*La Buona Figliola*, Piccini's popular opera, was put into rehearsal at the express desire of some of the old cognoscenti, who had seen it performed in London. Lovatini was the cavalier (and I am informed, never was equalled in singing "E pur bella è la Cecchina")'.⁶

The première of *La buona figliuola* in London in 1766 was quickly followed by a translated version, which was in rehearsal as early as the first week of November 1766 at the Covent Garden Theatre. *The Accomplished Maid* also became a favourite.⁷ The translation of the Italian recitatives and the omission of some of the 'unnecessary' ritornellos which only slowed down the narration, made the English version superior to the original, in the eyes of the critic writing in *The Gazetteer and New*

¹ See MP 8 Mar. 1775 on *La Marchesa Giardiniera*; WEP 15-18 May 1779 on *La governante*; MH 6 Feb. 1788 on *Gli schiavi* (all cited in Petty, 142, 163, 256).

² WM 1774, ii. 635, cited in Petty, 142.

³ Unidentified clipping, 30 May 1789, cited in Petty, 270.

⁴ Stevens, *Lectures*, f. 44. Stevens was a chorister at St Paul's Cathedral when *La buona figliuola* was performed at the King's Theatre at the end of the 1760s, and as such used to sing at the opera house and attend performances there regularly.

⁵ See Walsh, *Opera in Dublin, 1705-1797*, 189.

⁶ Kelly, i. 16.

⁷ See PA 12 Nov. 1766.

Daily Advertiser of 5 December 1766: 'who ever would understand what they hear, and listen to all the beauties of an Italian opera adorned with English sense, will prefer the Accomplished Maid to La Buona Figliuola, as they may hear the same music without the inconsonant recitative'. It is as if in consequence of a full understanding of the text, the reviewer was able to get through to the qualities of Piccinni's music, instead of concentrating mainly on the qualities of the performers: 'The airs are elegant', he wrote, 'and have not the least lameness; the soft, the pathetic, the grand, the jovial, the lofty, and the warlike, being all here elegantly expressed'.¹

Meanwhile, the serious operas presented in 1766-67 at the King's Theatre desperately fought for attention. Initially the pasticcio *Trabekarne grand mogul*, which was launched on 1 November, was well received. On 8 November *The Public Advertiser* read that 'The opera is full of fine music, and is in general well performed ... what with so great an acquisition [Guarducci], the magnificence of the whole manoeuvre in the opera, the excellencies of the dancers ... the advantage of the new method of lighting ... this species of diversion is arrived almost at the highest pitch of taste'. However, after the première of *La buona figliuola* on 25 November, Walpole noted: 'the serious opera, which is alternate, suffers for it. Guarducci's voice is universally admired, but he is lifeless, and the rest of the company not to be borne'.² Burney recorded that in *Trabekarne*, 'the two principal singers [Guarducci and Ponce] made their first appearance, without impressing the public with very favourable ideas of their talents'; Crito disliked *Trabekarne*, which was 'endeavoured to be imposed on the public as a new opera, but [which] is no more than the hackney'd story of *Solomano* with the name changed ... The stile of the music was too uniform, and wanted that contrast of light and shade, which is absolutely necessary to form an agreeable variety in an evening's entertainment', and denounced most of the performers.³ 'Dragged on 'till it became tiresome', it was replaced on 20 December 1766 by *Ezio*.⁴

¹ *DA* 5 Dec. 1766.

² Walpole, xxii. 474: letter to Horace Mann, 8 Dec. 1766.

³ Burney, *General History*, i. 871; *PA* 17 Mar. 1767: 'Signora Ponce, the first woman, not qualified to be produced as a last in any tolerable set of performers ... ; Signor Grassi the tenor ... a diminutive ill-formed figure, with a weak voice, and by forcing it sung continually out of tune; and Signor Savoy, who had disgusted us the foregoing season by his unmeaning uniformity and insensibility'.

⁴ Crito in *PA* 17 Mar. 1767. According to Crito, a new opera called *La Semiramide*, was advertised during the running of *Trabekarne*, 'which however did not appear; the reason I have heard assigned for it was, that in rehearsal the music appeared to be so ill-chosen it was not fit for public representation; and it must have been bad indeed, if it was worse than that which had been performed'.

This pasticcio was delayed twice and performed only three times.¹ Crito wrote that 'with the present performers it was not bearable' and as a consequence, the serious operas 'fell into contempt, and were entirely neglected'.² Obviously, the managers put their money on the burlettas.

La buona figliuola maritata

On 31 January 1767 *La buona figliuola maritata* came out. 'After the great success of the *Buona Figliuola*', Burney stated, 'the public was disposed to hear with partiality any compositions by the same master, and when ... the sequel was brought out, the crowd at the Opera-house was prodigious; but expectation, as usual, was so unreasonable as to spoil the feast'.³ Walpole reported that 'the second part was tried, but did not succeed half so well, and they have resumed the first part, which is crowded even behind the scenes'.⁴ According to Burney, the main reason for the failure was that the music, though 'excellent, full of invention, fire, and new effects', was 'so difficult, particularly for the orchestra, that the performers forgot it was winter'. The audience was 'glad, as well as the performers, to return to the *Buona figliuola* for their own ease and relief from a too serious attention'.⁵ In Italy, however, the difficulty of the music of *La buona figliuola maritata* had not deterred performers to schedule the opera. Since its première in May 1761, at the Teatro Formagliari in Bologna, and before it came to London, the burletta had known at least sixteen revivals, about as many as *La buona figliuola*.⁶ The three principal singers, Lovattini, Zamperini and Morigi, were familiar with the opera, having played in it before in Italy; Piccinni had even written the music of the married Marquis of Conchiglia for Lovattini.⁷ Obviously, it was the London audience who did not digest difficult music during a comic performance, rather than the singers being bewildered by a complicated score.

According to Crito, the inferiority of *La buona figliuola maritata* was not caused by the complex music, but - again - by the meanness of the characters: 'the poet has altered the character of

¹ PA 13 and 27 Dec. 1766.

² *Ibid.*

³ *General History*, i. 873.

⁴ Walpole, xxii. 484: letter to Mann, 13 Feb. 1767.

⁵ *General History*, i. 873.

⁶ See Libby *e.a.*, 'Piccinni, Niccolò', *New Grove*, xiv. 727; Sartori, nos. 4241, 4244, 4248, 4250, 4251-2, 4254, 4259.

⁷ Lovattini may have been the driving force behind the creation in Bologna, as neither Goldoni, who was still working in Venice, nor Piccinni had any connections with the Formagliari Theatre at that moment.

the Marquis, and he is here exactly what Lovattini represents him; a weak, credulous, jealous, cowardly, foolish fellow, with not one good quality. The character of the German baron is very absurdly performed, and attended; and in the third act, by the alterations in it from the original, is made a low, vulgar drunkard' - Crito undoubtedly referred to the inserted aria 'La forza del vain [vino]' for the German Colonel.¹ The 'Englishman', though a defender of buffoon characters, admitted having difficulty with Lovattini's 'putting out his great lips, when he sings *Quel bocchino piccinino*, or burlesquing so intolerably *La Baronesse, mis ben — ah — siete voi*'. It should be noted that as neither citation occurs in the London libretto of 1767, Lovattini apparently changed his text in the course of the performances. The reviewer added that the Marquis, though of noble rank, 'is all the way through a bit of a buffoon, though, it must be allowed, nothing like what Lovatini makes him', but he concluded that Lovattini's 'spirit of acting is naturally so buffoonish, that the smallest correction would make him no actor at all; so we must content ourselves with him as he is, and laugh heartily'.² The burletta was good for only eight performances.

By mid-February, with the debut of Bach's *Carattaco*, the *seria* cast slightly recovered some of the éclat of which Piccinni had deprived it. As late as 13 February, the night before the première, Walpole wrote to his friend Mann: 'The serious operas are seldom played, for though Guarducci is so excellent, the rest of the performers are abominable, and he cannot draw a quarter of an audience alone'.³ However, in *Carattaco* the principal singers 'excited more attention, and acquired more applause, than had been bestowed upon them before Christmas'.⁴ It was remarked that 'the masterly stile of the music, and particularly the grandeur of the chorusses, makes it to be wished that Signor Bach may meet with further encouragement'.⁵ Even the ever cynical Crito remarked that it was a noble and spirited composition', - though he could not resist knifing the singers, adding that the opera 'shews great judgment in hiding, as much as possible, the defects of the singers'.⁶ Obviously part of the

¹ PA 11 Apr. 1767. See also the libretto of the London production of 1767. No libretto of the première was available; a comparison with the Venice libretto of 1762 confirms Crito's statement that the third act has been changed: many songs, including 'La forza del vain' do not occur in the Venice libretto.

² PA 16 Apr. 1767.

³ Walpole, xxii. 484.

⁴ Burney, *General History*, i. 872. Burney erroneously gives Signora Grassi as first woman (she is not mentioned in the libretto), instead of Signora Ponce.

⁵ Anonymous, cited in Terry, 106.

⁶ PA 17 Mar. 1767.

audience was attracted by the grandeur which Bach's opera radiated.¹ They relished the success of *Carattaco*, and used it as an indirect request to rehabilitate the serious genre. In a letter to *The Public Advertiser* of 28 February 1767 it was stated:

The just applause [*Carattaco*] met with ... prov'd, that a love for serious operas is not lessened among us, which many feared would be the case, from the faint encouragement given, hitherto, to those exhibited this winter ... Hence we may expect other excellent pieces from Mr. Bach, as well as from Signor Cocchi, and Signor Vento, who have already gain'd so much reputation on our Italian theatre.

As a result of the overwhelming success of *La buona figliuola* and the recent renaissance of serious operas, the last burletta brought out that season passed quite unnoticed.

Il signor dottore

Apart from Lovattini's benefit on 12 March, *Il signor dottore* had only three further performances, including a presentation for Slingsby's benefit on 30 April, though the dancer had first intended to show *La buona figliuola maritata*.² The lukewarm reception of *Il signor dottore* in London certainly did not match its earlier success outside England. One of the popular pieces originating from the fruitful partnership of Goldoni and Fischietti (another was *Il mercato di Malmantile*), *Il signor dottore* was initially written for the autumn season of 1758 at the San Moisè in Venice.³ Before travelling to London, the burletta was widely performed in Italy and was introduced to the opera audiences of Munich, Barcelona, Passau, Prague, Hildburghausen, Vienna and Braunschweig.⁴ The Baglionis, Francesco Carattoli and Filippo Laschi had all gained applause in it.⁵ Although Lovattini was not in the original cast, his portrayal of the first role of Bernardino, who poses as a legal doctor, in at least five earlier productions in Italy and Austria, strongly suggests that he introduced the burletta to the King's Theatre; his affinity with the piece is also apparent from the fact that he selected the burletta for his own benefit night (12 March).⁶ Savoi and Morigi too were familiar with it and may have supported the decision to stage it in London.

¹ Bach's opera was also praised for the attention paid to the elegance and accuracy of the scenery and costumes; see for example, *PA* 28 Feb. 1767: 'One scene is very magnificent, I mean that of the Imperial Palace in Rome, which forms a noble piece of perspective'.

² See *PA* 24 Apr. 1767.

³ See Dennis Libby, 'Fischietti, Domenico', *New Grove*, vi. 616.

⁴ See Sartori, nos. 21986, 21988, 21990, 21995-7, 21999.

⁵ See *ibid.*, nos. 21980-22000.

⁶ See *ibid.*, nos. 21982-3, 21985, 21992, 21997.

A comparison of the London libretto with the première libretto of Venice 1758 and with the Vienna version of 1764 (Lovattini's most recent revival), reveals that of the twenty-eight London arias nineteen were taken from the Venice or Vienna libretto (including all the ensembles), seven were substitutions and two were added for Lovattini - undoubtedly extra effort was put into his role, which he had chosen for his benefit night (see appendix II, table 14).¹ The original recitatives were heavily pruned, as usual.² Occasionally a recitative passage was replaced by an aria and there were far fewer scene changes. The share of arias in the London version was thus considerably larger than in the earlier versions. However, these alterations may have been to hardly any avail; after four performances and many more changes the burletta was dismissed. No *Favourite songs* were printed.³

Meanwhile, at Anna Zamperini's benefit on 2 April 1767 the intermezzo *L'innamorate del cicisbeo* was presented 'entirely by Signora Zamperini and family ... [with] new cloaths in the Venetian character'.⁴ Apart from her father Giandomenico, Anna also drummed up her mother Maria and sister Antonia. Maria made her London debut in this piece; Antonia had appeared on the King's Theatre stage for the first time hardly two weeks earlier, when she had replaced her sister in *La buona figliuola maritata* on 21 March on account of Anna's 'sudden indisposition'.⁵ As an extra, Anna sang an aria 'accompanied by the mandolino, by herself'.¹ It was not exceptional for *primi buffi* on their benefit night to introduce an intermezzo which was performed only for the occasion: six years earlier, on 9 March 1761, Maria and Carlo Paganini had given a similar single performance of *I tre gobbi rivali* for their benefit. These intermezzos, clearly used as a vehicle to display the true *buffo* capacities of the family troupe, did however not really excite the London opera-goers. We remember Burney being disgusted by the 'buffoonery' in *I tre gobbi rivali*. One spectator in 1767 used the Zamperini benefit as an example of 'how it should *not* be done', and tried to convince the management to

¹ The two additional arias are 'Mia signorina' and 'Pietade sol chiedo'. One of Lovattini's Viennese arias, 'Care pupille', was substituted undoubtedly because it had already been heard in *Il tutore e la pupilla*, London, 1762.

² The Venice and Vienna recitatives were virtually the same.

³ As early as after the first performance on 12 March, it was thought necessary to ameliorate the piece with 'favourite airs out of Don Trastullo'; see *PA* 28 Apr. 1767 (announcement of Slingsby's benefit, 30 Apr.). *Don Trastullo* was Jomelli's intermezzo which had been presented as an afterpiece to *La buona figliuola maritata* (it replaced the 3rd act) on 9 Apr. 1767 for the benefit of Morigi; see *PA* 6 Apr. 1767. *Il signor dottore* was further performed on 16 May and 16 June 1767 with new alterations and additions of airs out of *Don Trastullo*; see *LS*, iv. 1247, 1256.

⁴ *PA* 24 Mar. and 2 Apr. 1767.

⁵ *PA* 21 Mar. 1767.

supervise the programme of the ensuing season more closely to avoid performances like this.² It should be noted that the only libretto manuscript Peter Crawford sent to the Lord Chamberlain's office for licensing that season was precisely that of *L'innamorato*.³

Two days after the benefit of the Zamperinis, the last new opera of the season was presented. *La conquista del Messico*, a serious opera, was newly composed by Vento. Eulogizing its 'elegant and graceful melody', Burney declared it together with Bach's *Carattaco* 'well entitled to favour'.⁴ It was judged 'an elegant composition; and full of the *Affettuoso*, by which its author is so justly distinguished'.⁵ And though 'many desire [*Carattaco* and *La conquista*] may be soon repeated',⁶ the rest of the season was dominated by the burlettas, especially *La buona figliuola*, with extra performances outside the subscription series. The season ended on 27 June.

Conclusion

Undoubtedly the performance of *La buona figliuola* was the landmark in the history of eighteenth-century comic opera in London. Never before had a burletta met with such 'universal applause' from the whole town.⁷ It was the first piece to give an impetus to reflections about genre in the press. Before, the *dramme serie* monopolized aesthetic enjoyment, while the 'tasteless' *buffo* genre stood for sheer entertainment. From now on, well-considered arguments claiming equal status for burlettas and *dramme serie* were expressed, as is illustrated by the note of 'Harmonicus', which was published in *The Public Advertiser* of 14 March 1767:

the pleasure arising from comic or joyous music, differs widely from that excited by music of a serious or tragic kind. The first shall play about the heart, but not sink into it; whereas that of a serious or solemn kind descends, as it were into the soul, and thus calls up a variety of rapturous sensations. To illustrate this in the inimitable Buona Figliuola; - When Lovatini sings *Vedrete una Figliuola*, the most

¹ PA 24 Mar. 1767.

² He proposed to exhibit no opera, 'unless it be first printed, and even in benefits to be approved by the managers. Without some such regulation the opera will probably afford a scene hardly worthy of a Bartholomew Fair; such was Zamporini's [*sic*] benefit opera last season'; GZ 21 Sep. 1767. Bartholomew Fair was an annual fair, known for its low and common entertainment.

³ See MacMillan, no. 267: 'Le Innamorate del' Cicsibeo. Undated application, made by P. Crawford and Co'. In fact the previous official application for licensing dated from the end of 1760 (for *Il filosofo di campagna*, produced at the King's Theatre on 6 January 1761; see *ibid.*, no. 183).

⁴ *General History*, i. 872. A single performance of *Sifare* took place for the benefit of Guarducci on 5 Mar. 1767.

⁵ PA 5 May 1767.

⁶ *Ibid.*

⁷ PA 2 Dec. 1766.

mirthful emotions are felt by the audience; but a far more delicious pleasure is excited, in souls of a tender cast, when *Zamperini*, seated in a bower, sings *Vieni il mio seno di duol ripieno* ... However, I believe that mirthful or comic music, strikes most universally, the reason of which I take to be this; most people can hear, but all have not a soul susceptible of tender impressions. Yet some delight in music of both kinds, and these are the happiest.

The appreciation of serious operas no longer excluded the appreciation of burlettas. Although very naive, the next comparison reveals the growing tendency within the audience to consider the comic as an individual artistic genre, no longer trivial and inferior to *opera seria*:

I myself am so much delighted with the comic operas in question, that I have not missed a single representation; and no one has been louder in their praise. But this does not diminish my fondness for serious operas, when finely worked up, and properly exhibited. Several people are surprized, that some should like serious and comic operas. But they may as well wonder, that the same individuals should be pleased with viands and wines of an opposite quality and taste. Those receive most pleasure who relish both.¹

The successful burletta season of 1766-67 was linked with what the editors of *The London Stage* call an increasing 'interest to realism and historical accuracy' in dresses and decorations in the London theatres.² Never before were opera painters advertised so prominently in press announcements and librettos as were Bigari and Conti, imported especially from Italy. Harmonicus, cited above, emphasized the 'elegance' and 'propriety' of the scenes, dresses and 'every other decorative part'; one scene in particular he thought magnificent, because it formed 'a noble piece of perspective'.³ Mere display of virtuosic vocal skill was no longer sufficient: accuracy was aimed for because it would lead to 'illusion', which was 'in high perfection when an opera is exhibited, the fable or story whereof, the music, the vocal performers, the orchestra, the dresses and the scenes are severally excellent. All these joined together will raise some persons to rapture; and disengage them as it were in certain moments, so much from their corporeal part, that they seem all mind. They are conveyed into Elysium, and the whole is enchantment'.⁴ The more strictly reality is imitated, the more the illusion grows and disengagement is possible. This growing need for illusion and the first substantial success of burlettas supplemented and confirmed each other, in that it was the comic genre, more than the serious, which was considered 'a true imitation of common life', with real life characters in natural dresses and a

¹ *PA* 28 Feb. 1767.

² See *LS*, iv. 1180.

³ *PA* 28 Feb. 1767.

⁴ *PA* 14 Mar. 1767.

contemporary bourgeois environment, thus creating the illusion of ordinary life.¹ It is known that other critics reasoned that the acting of the comic singers should exceed imitation of true life; as explained before, the moral dimension of comic theatre necessitated caricature. But it is obvious that this interest in theatrical realism played into the hands of the burlettas.

The Zamperinis, Polly Young and Margherita Gibetti quit the King's Theatre stage at the end of the season. For reasons unknown, Peter Crawford, treasurer of the opera, had also decided shortly beforehand to leave the company and end his partnership with Gordon and Vincent. On 8 May a notice in *The Public Advertiser* announced that 'Mr Crawford ... having declined carrying on operas after the expiration of the present season, ... Mess. Vincent and Gordon ... propose carrying on operas on their own joint account'. Although Walpole predicted that the burlettas would make the fortunes of the managers, at least one notice in the press hints at 'the great losses they have sustained this season by their operas', which may have prompted Crawford to end his partnership with Gordon and Vincent.² Gibson suggests that 'in an attempt to give their management an air of greater credibility', Vincent and Gordon replaced Crawford in the team by the banker Mr Drummond.³ Andrew Drummond had long been connected with the King's Theatre as the banker with whom subscription payments were deposited, either directly by the subscribers or indirectly through Crawford.⁴ However, notices such as in *The Public Advertiser* of 9 October 1767 do not indicate that Drummond's position had changed and that he had now become an actual partner of Vincent and Gordon: 'Mess. Vincent and Gordon, managers of the operas, humbly beg the Nobility and Gentry, that they would pay their subscriptions to Mess. Drummond, Bankers, at Charing Cross'. Vincent probably took over Crawford's role of treasurer.⁵

¹ *PA* 16 Apr. 1767, cited above.

² *PA* 24 Feb. 1767.

³ Gibson, 'Italian Opera', 48.

⁴ E.g. see *DA* 30 Apr. 1760; *PA* 22 Sep. 1766. Gibson ('Italian Opera', 52) suggests that Alexander Drummond was probably the same Drummond who had worked with Heidegger on plans for opera in 1738-39.

⁵ E.g. tickets for benefit nights could now be purchased from Vincent, instead of Crawford; see *GZ* 7 Apr. 1768.

2. 'The Flower of Italy in One Exhibition'. The King's Theatre Season of 1767-68

To maintain the success of the previous season, the managers decided to re-engage most of the singers and invest in a house composer and some established instrumentalists for the opera band. In the summer of 1767, Gordon prepared to leave for his annual Italian recruitment trip. Regarding the comic troupe, he only needed a *prima* and *terza buffa* to replace Anna Zamperini and Margherita Gibetti, and a *donna seria* to replace Polly Young. However, he seems to have arrived late in Italy and it proved difficult to find the appropriate singers. On 9 August 1767 Lady Mary Coke noted in her diary: 'I was sorry to hear ... that Gordon has not been successful in Italy. All the fine women singers are engaged; 'tis bad news for our Opera'.¹ By the end of August, however, it was reported that 'Mr. Gordon, one of the opera directors, is expected in town soon, with some valuable recruits for the season; among others ... a very eminent composer, and several new voices'.² On 9 September the list with the new members of the King's Theatre company appeared in the press, 'some of [which] are already arrived' in the English capital:

The company for the serious operas, as follows: Signor Guarducci, first man; Signora Campolini, first woman; Signor Savoiij, second man; Signora Querzoli, second woman; Signor --, tenor; Signora Piatti, third woman; Signor Michelli.

For the comic: Signor Lovattini, first man; Signora Guadagni, first woman; Signor Savoiij, serious man; Signora Querzoli, serious woman; Signor Moriggi, bass; Signora Piatti, third woman; Signor Michelli, &c. There are also engaged Signor Guglielmi and Signor Alessandro, as composers; Signor Pugniani for the first violin, from the Court of Turin; and Signora Coradini a new dancer.³

The new comic singers recruited in Italy were the *prima buffa* Lavinia Guadagni, sister to the famous castrato Gaetano and regular stage partner of Lovattini in Italy and Austria, and the *donna seria* Vittoria Querzoli, presumably Filippo Laschi's sister-in-law. Two singers, the tenor of the serious troupe, Francesco Moser, and the *terza buffa*, Angelica Maggiore, were engaged some time between 20 September and the end of October.⁴ The comic company was reduced; Giandomenico Zamperini who had left the previous season was not replaced. In the serious troupe existing contracts were also renewed, except for the first and second woman: the new *prima donna* Luisa Campollini replaced

¹ Coke, ii. 87.

² GZ 29 Aug. 1767.

³ GZ 9 Sep. and PA 10 Sep. 1767.

⁴ The announcement by Gordon and Vincent of 9 Sep. is repeated until 20 Sep. 1767. Moser took part in the first serious opera *Tigrane*, which opened the season on 27 Oct.; Maggiore appeared first on the King's Theatre stage in the beginning of November.

Cecilia Grassi and Signora Ponce; Polly Young made room for Vittoria Querzoli.¹

The repertory of the 1766-67 season had consisted mainly of already existing operas. All four burlettas had been Italian imports, adapted to greater or lesser degree by the house poet Bottarelli. No composer had been officially connected with the King's Theatre. Bach and Vento seem to have been commissioned to write music for the opera house on a freelance basis. Now two musicians were brought over from Italy to share the post of house composer and music director at the opera house: Pietro Guglielmi and Felice Alessandri. Guglielmi had been spending most of the preceding four years in Venice, writing operas on commission. He had recently lost his bid for the directorship of the *coro* at the Venice Ospedale della Pietà and may have welcomed the London offer.² With a portfolio of about twenty serious and comic operas, premièred at the renowned theatres in Naples, Rome and Venice, he was undoubtedly the 'very eminent composer' referred to in *The Gazetteer and New Daily Advertiser* of 29 August.³ The press notice shows that initially the managers intended to hire only one house composer; as mentioned before, Alessandri presumably owed his London contract mainly to his wife Lavinia Guadagni. According to Burney the engagement of both composers was badly timed:

Indeed, [Guglielmi] arrived here at an unfortunate period, when cabals in favour of Cocchi, Bach, Vento, and Giardini, as composers of serious operas, ran high; and when the comic operas of Piccini were so justly admired, that their merit was not likely to be effaced or eclipsed by a composer of inferior fame and intrinsic worths, when it was less the interest of rival candidates for public favour to decry the productions of Piccini who was absent, than of Guglielmi who was present, and a mark for envy and detraction to shoot at.⁴

Concerning Alessandri, Burney claimed equally that 'there were so many masters here at this time, whose fame was already established, that a young composer, who had his reputation to make, had little chance of being much noticed'.⁵ As will be seen, Burney's views were too pessimistic. For one thing, Guglielmi's burletta for the King's Theatre, *I viaggiatori ridicoli tornati in Italia*, became an immediate favourite and was among the ten pieces most frequently performed there during the last three decades of the century.

A new ballerina, Geltrude Coradini, was hired to dance the principal roles together with Gertrude Radicati. The highly popular dancer Simon Slingsby had left the King's Theatre for Paris,

¹ See also appendix III.

² See Baldauf-Berdes, 182, and James L. Jackman, 'Guglielmi, Pietro Alessandro', *New Grove*, vii. 795.

³ See also Jackman, 'Guglielmi, Pietro Alessandro', *New Grove*, vii. 796.

⁴ *General History*, i. 874.

⁵ *Ibid.*

apparently because the management or the board of aristocratic patrons had failed to show their appreciation (with a generous salary?); a notice in *The Gazetteer and New Daily Advertiser* of 7 September reproaches the management's indolent attitude:

By the last letters from Paris we are informed that no man in Europe ever cut so great a figure in dancing as that celebrated Irishman, Mr. Slingsby, who now performs at the new French opera, with most uncommon applause, and is employed in teaching by the first Nobility there, who, to their honour, are not so much bigotted to Italian performers only, but will give encouragement to those of any nation whose performances may deserve it.

The management must then have started to negotiate with the dancer and his Paris employers, apparently not without success; on 17 October *The Gazetteer and New Daily Advertiser* announced that Slingsby 'has obtained a *cong  *, or particular permission, from the French Court, to perform in London the ensuing winter, and is just arrived here, in consequence of some extraordinary terms granted him by the managers of the Opera-house'. He was back in time for the opening of the season.¹

The violinist Gaetano Pugnani was the new leader of the opera orchestra, replacing Fran  ois Barth  lemon, who left the King's Theatre with his wife Polly Young. Signor Manfredi was recruited in Italy to be the first violoncellist.² Vincent and Gordon renewed the contracts of the painters Bigari and Conti and apparently did not shy away from 'great expence in decorations and dresses', as one spectator reported during the beginning of the season, adding that 'in these particulars indeed [the opera this season] exceeds any thing I remember to have seen'.³

With a band 'much stronger than any [that was] heard these eight years', the King's Theatre seemed ready to match the success of the previous season;⁴ at least, it was claimed, if a few 'tolerable regulations' were carried out before the opening of the season, which were necessary to smooth away some irritating King's Theatre habits:

The managers, instead of parading during the performance in different parts of the house, ought to confine themselves to the rooms contiguous to the stage, to keep the performers up to their duty. 2. In the opera bills, as in the play bills, the dramatis personae should be inserted; otherwise A. who pays to hear B. sing, but finds C. substituted in the place of B., is disappointed of his amusement and defrauded of his money. 3. No opera to be exhibited, unless it be first printed, and even in benefits to be approved by the managers. Without some such regulation the opera will probably afford a scene

¹ His name is included in the cast listed in the libretto of *Tigrane* which opened the seasons on 27 October 1767.

² GZ 29 Aug. 1767.

³ PA 14 Nov. 1767.

⁴ PA 2 Feb. 1768.

hardly worthy of a Bartholomew Fair; such was Zamporini's [*sic*] benefit opera last season. 4. No performer to go off the stage, and omit singing his or her song, without some substantial reason notified to the audience by a manager from the stage.¹

Whether or not the managers followed up these suggestions (they did not include the names of the performers in the opera bills, but they may have ceased parading through the house), from the first month of the season onwards, members of the audience were convinced that Italian opera was 'upon a better footing in England this day than ever it was since the King's Theatre has been confined to that sort of musical performance'.² The comic company was considered to be the best that ever appeared in England: 'Indeed, we never could boast before of having the flower of Italy in one exhibition, as is the case at present; Guadagni, the first actress and singer there; Lovattini, the first man, and in all probability the best male singer upon earth. The same may be said of Morigi, and so of the rest in their several classes'.³ The excellence of the *buffo* company of this season was later confirmed by Burney, for whom Lovattini, Guadagni and Morigi formed an extremely happy combination of talents, not expected to be met with 'throughout Italy'.⁴

On Tuesday 27 October 1767 the King's Theatre season opened with a serious opera (for once, the company did not have to wait for the late arrival of the *primo uomo*). The pasticcio *Tigrane* introduced the new *prima donna* Campollini and contained 'admirable' music by Sacchini, sung 'in an exquisite manner by Guarducci'.⁵ However, during *Tigrane*'s short run, another 'most agreeable' opera was absorbing the audience's attention since its London première on 7 November.¹

La schiava

Initially composed by Piccinni as an intermezzo for four characters entitled *Gli stravaganti*, *La schiava* was premièred at the Valle Theatre in Rome on 1 January 1764 by a *buffo* troupe headed by Lovattini. A year later the singer took the piece to Vienna, where it was presented in April 1765 with a new title, *La schiava*, no doubt because two months earlier the Viennese company had created Giuseppe Scarlatti's *Gli stravaganti*. Both pieces were premièred in the English capital under their

¹ GZ 21 Sep. 1767.

² PA 14 Nov. 1767.

³ *Ibid.*

⁴ Burney, *Music, Men and Manners*, 46.

⁵ Burney, *General History*, i. 873.

Viennese titles, which again points to Lovattini's role in the import of the burlettas.

For the production of Piccinni's *La schiava* in London, Bottarelli added two serious characters (to be portrayed by Querzoli and Savoi) and a third *buffo* role (for De Michele), while Guglielmi, who directed the music, selected arias for these new roles, inserting at least one aria from the London pasticcio *Il tutore e la pupilla* of 1762 (see appendix II, table 15). The burletta in its new guise satisfied the audience. It had thirteen performances and was presented twice more during the King of Denmark's visit over the summer. About two-thirds of the arias of *La schiava* were published and the burletta was to be revived regularly at the King's Theatre up to 1784.² According to Burney, *La schiava* contained several 'very pleasing airs ... admirably sung by Lovattini and the Guadagni'.³ Some considered the burletta 'preferable to [La] Buona Figliuola' and were confident that 'every time the opera is performed it will acquire new admirers'.⁴ If people did complain, it was about the audience's inclination to encore the performers too frequently, which, 'however [the singers] may deserve it, renders the entertainment long, and prevents such of the auditors as ... live in the city from getting home in time'.⁵

The success of *La schiava* was due, undoubtedly, not only to the exoticism of the Turkish characters in the cast and the *alla turca* passages in the score, in the Janissary music vogue of the day, but also to the fact that Arminda like Cecchina in *La buona figliuola* was a sentimental heroine, a slave who turns out to be from noble descent. Rather than bursting with laughter because of the witticism of a lively soubrette, the audience loved to wipe away a tear out of compassion with the heroine's misfortunes. Four years later, in 1772, the author of *Letters Concerning the Present State of England* attributed the success of what he considered the two greatest hits in London to their intrinsic ability to move the listener: 'What are the operas which have met of late years with the greatest applause? *La Buona Viglinola* [*sic*], and *La Schiava* ... These operas are not only standard favourites, but what are the airs in them the most applauded? Why those that possess every kind of merit: pieces so adapted

¹ *Ibid.*

² *La schiava* was revived at the King's Theatre in 1768-69, 1769-70, 1770-71, 1771-72, 1776-77, 1779-80, 1783-84. In Feb. 1784, when Piccinni's *La schiava* had its last King's Theatre revival, reviews were still very sympathetic; see *MC* 26 Feb. 1784.

³ *General History*, i. 873.

⁴ *PA* 14 Nov. 1767.

⁵ *Ibid.*

to please and delight the human mind, that they make the way immediately to the soul'.¹ In particular Armida's 'Ah quegli occhi' in *La schiava*, sung in London by Lavinia Guadagni (Act I, scene 1), was 'in the very highest stile of exquisite expression: and sung either in the comic or pathetic has charms inexpressible'.² The review touches upon an important matter relating to 20th-century views of 18th-century burlettas. Even when the libretto and the musical score of a burletta are preserved, it remains difficult to establish its degree of comicality, as the real atmosphere of the piece depended highly upon its actual execution. In the case of Armida's song, it is clear that the text as well as the music left room for the singer to present the aria either in a grave ('pathetic') or truly buffoonesque style. As we are acquainted with Burney's dislike of buffoonery and his admiration for Lavinia Guadagni, we may assume that in 1767 Lavinia sang the aria in the pathetic style.

La moglie fedele

In January and February 1768, while preparing a new burletta, the comic troupe revived *La buona figliuola* and its sequel. Lavinia Guadagni was the new Cecchina (replacing Anna Zamperini from the previous season); Lovattini and Morigi portrayed their familiar roles of Il Marchese della Conchiglia and Tagliaferro, respectively.³ By 27 February the *buffi* were ready to present what was announced as a brand new burletta, composed expressly for the London opera audience. The music of *La moglie fedele* was 'entirely new by Signor Felice Alessandri', the poetry, though 'taken from an old book', was 'quite alter'd and adapted to the present taste'.⁴ It is not known which old book Bottarelli used, but the songs printed in the *Favourite Songs* of the burletta betray heavy copying from Goldoni's *Il conte Caramella* (Verona, 1749; see appendix II, table 16).⁵ Alessandri undoubtedly set these

¹ *Letters Concerning the Present State of England*, 277-9.

² The text of 'Ah quegli occhi' reads in translation: 'Alas! You dear bewitching eyes / O heav'n, they are the cause / Let me say no more about it / O that pretty face and mouth! / Tho' they frown and look angry / I cannot, will not go on. / I feel within my heart / I can't tell what it be / Such uneasiness, and itching / O do not make me blush' (see London libretto, 10, 13).

³ See libretto *La buona figliuola*, London, [1768]. Although this libretto is not dated, the cast listed on page 2 (Querzoli, Savoi, Lovattini, Guadagni, Morigi, Maggiore, Piatti and De Michele) unmistakably refers to the 1767-68 season.

⁴ See Sartori, no. 15768.

⁵ Bottarelli may also have borrowed from Pietro Chiari's *La sposa fedele*: this title is mentioned (by accident?) above the first aria printed in the *Favourite Songs* and it was set to music only a year earlier by Guglielmi for the San Moisè Theatre in Venice (with Lavinia Guadagni as the *prima buffa*); see appendix II, table 16; Sartori, no. 22439; Jackman, 'Guglielmi, Pietro Alessandro', *New Grove*, vii. 796. However, none of the arias corresponds with the available libretto of Guglielmi's *La sposa fedele*, as revived in Turin, 1768 (see also appendix II, table 27).

borrowed texts to new music, as he is clearly named as the composer in the press and the libretto. A brief notice in *The Public Advertiser* of 1 March 1768 asserted that 'the whole cast of the music [of *La moglie fedele*] seem'd to be as new and delightful as that of the celebrated *Buona Figliuola*, and being performed with uncommon spirit, gave the highest pleasure to a crowded audience'. Nine arias appeared in print. However, after two months it disappeared from the programme, but rather than merely indicating failure, the removal of the piece may also have been due to the temporary absence of the composer (who also directed the music during the performances): Alessandri is said to have left London for Vienna where his third comic opera *L'argentino* was to be premièred in the spring of 1768.¹ Burney claimed that the opera was 'not devoid of merit', but that it had difficulty in competing with Piccinni's popular burlettas. Apart from one performance on the benefit night of the composer's wife in March 1769, *La moglie fedele* was never revived in London and apparently was never performed abroad.

The Opere Serie of the Season

At the beginning of December 1767 serious operas had temporarily taken over the King's Theatre programme, due to the illness of the *prima buffa*, who needed three weeks to recover.² The pasticcio *Sifare*, presented the previous season for Guarducci's benefit, was performed during five successive opera nights. By the middle of January 1768, Guglielmi had finished his first opera for the King's Theatre, *Ifigenia in Aulide*, to a text provided by Bottarelli. Burney observed that the composer in this piece showed 'some Neapolitan fire, and brought over the new and fashionable musical phrases from Italy, but he wrote too fast, and with little invention or selection of passages'.³ *Ifigenia* knew five performances. On 10 March 1768 Guglielmi's *Sesostri* was premièred. Probably a revision of his opera performed in 1766 at the San Salvatore Theatre in Venice (and presumably also based on the Palermo version of 1767, with Guarducci and Querzoli in the cast), the opera was presented only once, for the composer's benefit. This was the last serious performance of the season. From mid-March onwards, the comic company entirely took over the King's Theatre.

¹ Hansell, 'Alessandri, Felice', *New Grove*, i. 244. Perhaps, his wife as well as his friend Lovattini, both ex-Viennese singers, had negotiated with the Viennese Burgtheater to commission an opera from Alessandri.

² See *PA* 8 Dec. 1767. *La schiava* was finally performed on 2 Jan. 1768. See also *LS*, iv. 1297-301. On Sat. 5 Dec., comic as well as serious principal singers were ill, so that no opera at all was performed that night.

³ *General History*, i. 874.

Il ratto della sposa

A month after the première of Alessandri's London burletta, the King's Theatre audience was introduced to one of Guglielmi's (26 March 1768). Guglielmi had composed *Il ratto della sposa* (text by Gaetano Martinelli) for the Venetian San Moisè company in the autumn season of 1765.¹ The presence of the original composer at the theatre obviously did not deter Bottarelli from altering the opera; he announced in the libretto that the third act was entirely his - though he did copy at least one song from Martinelli's version (De Michele's 'Quei labbri'; see appendix II, table 17). Act I and II were exceptionally well preserved (only one aria was substituted, for Morigi, and one extra aria was inserted for Lovattini). Guglielmi probably added new music to the revisions of his own opera.

Although Guglielmi had scored considerable success with *Il ratto* in the two years following its première - apart from Italy it was taken on tour to Dresden, Prague, Barcelona and Lisbon² - it ran for only three nights in London. True, the reworked London libretto presents a conspicuously feeble story lacking emotional credibility - the 'true' lovers in the third act turn out to be brother and sister, but the King's Theatre public may have been most annoyed by the absence of serious arias: *Il ratto della sposa* was a purely comic opera with no *parti serie*.³ Moreover, none of the first singers was allowed to tower above the others; Lavinia Guadagni even had fewer solo arias to sing than Angelica Maggiore and Teresa Piatti. No *Favourite Songs* of the burletta were published and it was never revived in London.

To erase the memory of the failed *Il ratto della sposa*, the old 'celebrated comic opera' *Il filosofo di campagna* was dug up.⁴ According to Burney and his Darwinian idea of musical evolution, Galuppi's old opera inevitably had lost much of its charm over the years: it was 'not heard with the same pleasure as formerly. The fire and originality of Piccini's productions proved that music

¹ See Sartori, no. 19515 and Jackman, 'Guglielmi', *New Grove*, vii. 796.

² See Sartori, nos. 19516, 19518, 19521, 19524.

³ Savoi portrayed the role of the sheepish Biondino, 'a young spendthrift, lately returned from travelling'; Querzoli did not take part in *Il ratto della sposa* (see cast libretto, London, 1768).

⁴ GZ 4 May 1768.

had not remained stationary since this opera was first composed'.¹ However, *Il filosofo* was still considered a box-office hit; Lovattini as well as Slingsby and Morigi chose it for their benefit nights.²

I viaggiatori ridicoli tornati in Italia

Neither *La moglie fedele*, nor *Il ratto della sposa* had met with the success the managers had expected from so excellent a troupe. This may have prompted Guglielmi and Bottarelli to produce yet another burletta. *I viaggiatori ridicoli, tornati in Italia* was first performed on 24 May 1768, after the subscription series had finished.³ The libretto read that the 'plan' of the opera was Goldoni's, but that the poetry was 'quite new, or altered' by Bottarelli. The house poet borrowed heavily from Goldoni's *Il viaggiatore ridicole*, a satire on the widespread custom among wealthy people to go on a Grand Tour, which was premièred in Parma in 1757, with music by Antonio Mazzoni.⁴ Bottarelli not only retained Goldoni's story line and characters, but he also copied from the original arias and recitatives (see appendix II, table 18). He further borrowed from burlettas in the King's Theatre stock, while Guglielmi seems to have set the whole to new music.⁵ If Bottarelli and Guglielmi attempted to produce a comic opera tailored to the alleged taste of the King's Theatre audience, then we must conclude that the audience showed a predilection for *tutti*, trios and duets (the libretto numbers eight ensembles compared with seventeen solos), a trend which recalls the success of the grand choruses applauded in Bach's *opere serie* (*Orione* and *Zanaida*) at the beginning of the 1760s. The makers must have been convinced that the introduction of an ensemble for Lovattini, Morigi and Guadagni, 'the flower of Italy' united on the London stage, would hit the mark: instead of the traditional love song for the two leading roles in the penultimate scene, the trio 'Spiritelli che intorno' was sung. In fact the trio is a love song as well, in which the Marchioness (Guadagni) first pretends that she plans to marry Don Fabrizio (Morigi), and then declares her love to the Count (Lovattini). Strangely, despite the bad response to the exclusively comic *Il ratto della sposa*, Bottarelli and Guglielmi provided no *parti serie*

¹ *General History*, i. 875.

² It was performed on four nights in Apr. and May 1768. Lovattini's benefit took place on 21 Apr. 1768, Morigi and Slingsby's on 5 May 1768. See *GZ* 7 Apr. and 4 May 1768.

³ See *PA* 7 May 1768: 'The last night of the subscription'.

⁴ See Anne Schnoebelen, 'Mazzoni, Antonio', *New Grove* xi. 872. Goldoni's original *Il viaggiatore ridicole* was set to music by Perillo, Scolari, Antonio Mazzoni, and Gassmann. See Sartori, nos. 24751-63. Lovattini had taken part in the 1762 revival in Milan, with music inserted by Scolari. It had also been sung by the Baglioni family, Filippo Laschi, Francesco Carattoli, Gaspare Savoi, Teresa Piatti, etc.

⁵ See libretto *I viaggiatori, tornati in Italia*, London, 1768: 'The music entirely new by Signor Pietro Guglielmi'.

in the new burletta either, and democratically distributed the solo arias among the seven comic singers. However, as will be seen, the exclusion of serious parts may well have been a practical necessity.

Yet the burletta was a success. It was presented on eleven nights during May and June. Apart from one performance of *La buona figliuola* on 14 June 1768, it occupied the remaining nights of the season, Saturdays and Tuesdays. An extra performance, 'by particular desire', was scheduled on 30 June to finish the season.¹ On 18 June Walpole 'peeped at London ... and found a tolerably full opera', which was pretty exceptional for the time of the year when everybody went 'to waters and races' or was staying at their summer residence in the country.² *The Gazetteer and New Daily Advertiser* of 30 May stated that:

The music is extremely delightful, has all the variety requisite to so well diversified an exhibition, and would be no disgrace to the best of composers ... This opera is abundantly stocked with the vis comica; the characters are strongly marked and supported with propriety; the language natural and easy; and the airs well adapted to the parts; and, on the whole, scarcely inferior to *La Buona Figliuola* ... Another letter which I intend to trouble you with shall consider the merits or demerits of the performers,

which, unfortunately, the writer never wrote. For one thing, such a letter might have provided vital information on the cast of the burletta.

Three roles are left blank in the cast list of the libretto: the *seconda buffa* part of the chambermaid Livietta, the *terza buffa* part of Donna Emilia and the soprano part of the count. One would expect them to be filled by Angelica Maggiore, Teresa Piatti and Gaspare Savoi, respectively. But apparently by then the three singers had left the opera house. This may have been due partly to the neglect of serious operas. Savoi, Maggiore and Piatti had regularly appeared in the King's Theatre *opere serie*; Savoi and Maggiore in particular were serious singers first and foremost. However, as already stated, the last *seria* performance of the season had taken place on 10 March, more than two months before the première of *I viaggiatori*.³ Looking with sorrow on the promotion and success of the burlettas, the King's Theatre's *seria* singers undoubtedly started searching for jobs elsewhere; the *primo uomo* Guarducci accepted an extra engagement to sing in the oratorios at Covent Garden

¹ The performance of *I viaggiatori* on Tuesday 28 June was announced as: 'Being the last time of performing this opera this season'. See *PA* 28 and 30 June 1768.

² Walpole, xxxv. 323: to the Earl of Strafford, 25 June 1768. Walpole remarked that the attendance at the opera may have been due to the King's birthday.

³ In fact, the last regular serious performance (that is, not a benefit) had taken place as early as 23 Feb. 1768, with the third presentation of Guglielmi's *Ifigenia in Aulide*.

Theatre.¹ The *seria* singers Signora Campollini and Signor Moser may have preferred to make a living in the English capital outside the opera house, where 'So great is the passion for music and private concerts, that several public ones are deferred till a future winter, for want of performers'.² Even the benefit in favour of the Lying-In Hospital of Married Woman, traditionally a concert mainly involving the singers of the *seria* troupe, now featured a comedy.³ Savoi, Querzoli, Maggiore and Piatti were kept on to continue their performances in the burlettas but may have left shortly after the end of the subscription series (7 May), when their contractual duties were fulfilled.⁴ In these circumstances it was decided to launch a new burletta, with an exclusively comic cast. By then the opera managers may have intended to feature only comic operas during the following season, a plan which became definite a month later when they announced in the press: 'There are to be no serious operas the next season at the King's Theatre in the Haymarket'.⁵

The three singers to replace Maggiore, Piatti and Savoi were obviously found only after the libretto of *I viaggiatori ridicoli* had been printed. Their identity is not known and contemporary sources offer contradictory information. Over the summer, extra opera performances were scheduled at the King's Theatre on the occasion of a visit of the King of Denmark. Perhaps the singers hired for these festive nights at the opera house were also the interim singers in *I viaggiatori ridicoli*. On the basis of the sole libretto preserved from this summer festival, that of *Arianna e Teseo*, one could then assume that Teresa Giacomazzi, Domenico Luciani and Margherita Gibetti had joined the troupe by the end of the 1767-68 season. While Luciani's name is indeed mentioned in the *Favourite Songs* of *I viaggiatori ridicoli*, in the role of the soprano part of the count, the names of the other singers in the collection, Teresa Piatti, Angelica Maggiore and Gaspare Savoi (also in the role of the count), cause considerable confusion: one can only think that the editor of the *Favourite Songs* made a mistake (see

¹ See PA 19 Feb. 1768. Burney remembered that the Italian singer performed 'in the English oratorios upon short notice, with very little knowledge of our language, and still less practice in pronouncing it. However, he was well received and well paid, for he had £600 for twelve oratorios, a larger sum than was ever given on a like occasion' (*General History*, i. 873). Guarducci's disloyalty to the King's Theatre may be reflected in the fact that he was not granted a benefit night that season.

² GZ 13 Feb. 1768.

³ The English comedy *The Indiscreet Lover* was performed for the benefit of the Lying-In Hospital on 12 May (PA 12 May 1768).

⁴ Querzoli was still included in the cast list of *La moglie fedele*, premièred on 27 Feb. and performed until 23 Apr.; Maggiore, Savoi and Piatti are included in the cast list of *Il ratto della sposa*, premièred on 26 Mar. and performed until 19 Apr. 1768.

⁵ GZ 9 July 1768.

also appendix II, table 18).

It should be noted that, for the first time since burlettas were introduced at the King's Theatre, special attention was paid to the English translation of the libretto. A note at the end of the *I viaggiatori ridicoli* libretto explained that it was the 'first essay' of the translator (undoubtedly Ferdinando Bottarelli, the son of the house poet who was also to translate other King's Theatre burlettas) to versify the airs, thus deviating from the 'old custom of translating them whole into prose, as his motive ... was purely the ambition he had of adding to the entertainment of so many noble and respectable personages'. The translation added to the joy of at least one spectator, as is clear from the following notice printed in *The Gazetteer and New Daily Advertiser* of 30 May 1768: 'as to the translation, (for in my opinion, works of literary genius should always have the precedence of any mere sensations, as music, singing, dancing, &c.) it is so infinitely superior to any past translation, that the English reader may now read with pleasure instead of disgust, and though ignorant of the Italian language, judge of the beauty of its dramatic performances'.¹

Guglielmi's *I viaggiatori ridicoli* was the first burletta composed for the King's Theatre which enjoyed considerable success. It was remarked that the opera was 'the only new composition in the comic way, made on purpose for [the King's Theatre], that we remember to have had any degree of merit'.² In fact, it became one of the favourite comic operas of the second half of the eighteenth century in London, being revived during five other seasons up to 1775, and repudiating Burney's statement that Guglielmi 'never had great success here'.³ Its success was local, though; it was never revived outside the English capital.

¹ Other detailed comments on the translation followed this notice: see GZ 30 May 1768 and Ferdinando Bottarelli's answer in GZ 1 June 1768.

² CM 1768, 611, cited in Terry, 114-5.

³ *General History*, i. 874. It was revived in 1768-69, 69-70, 70-71, 71-72, 74-75. See also Petty, 375, who lists the most frequently performed operas at the King's Theatre from 1760 to 1800. The only burlettas produced in the sixties which were revived more frequently until the end of the century were *La buona figliuola* and *La schiava*.

The Managers' Plans for the Next Season

Although at least one burletta failed during this season (Guglielmi's *Il ratto della sposa*), the success of *I viaggiatori ridicoli* presented at the very end of the season, outside the subscription series, must have convinced Gordon and Vincent that burlettas could hold a London opera season. With revivals of earlier London successes, adaptations of existing burlettas provided mainly by Lovattini, pieces newly composed for the King's Theatre by the house composers, combined with the talents of Lovattini, Guadagni and Morigi, the two managers were confident of building a successful series. Obviously question of economy strengthened them in their decision to feature comic operas only. The managers asserted that they would 'stand at full 5000l. less expence than usual, by having no serious operas next season; notwithstanding which, as the *gout* is so strong and prevalent for comic operas, it is the general opinion, that more money will be received the ensuing season at this house than has been, in any one season, for these 30 years past'.¹ The sequel to the notice, at first sight unrelated to the previous comment, implies that serious singers were believed to be responsible for excessive opera bills: 'We can assure our readers, that Signior Guarducci, the famous Italian singer of the Opera, lately returned to his own country, has accumulated (by his own declaration) in the two years he has deigned to reside amongst us, the full sum of 4700l'. Comic operas were definitely cheaper to produce than serious operas: the costumes and the décor of contemporary settings were less extravagant, the domestic stories of the burlettas required modest (if any) machinery and, above all, singers' salaries, even of such celebrities as Lovattini and Guadagni, were much lower than those of their *seria* colleagues. With £900 a year, Lovattini was to be the best paid member of the opera menage, followed by the serious man Luciani, who received £540. Morigi earned £300. The *prima buffa* Guadagni does not appear in the paylists of the Drummond opera books; undoubtedly her fee was included in her husband's, Felice Alessandri, who received £699.² But before preparing their last season at the head of the King's Theatre company, Vincent and Gordon had to entertain a foreign royal guest.

¹ GZ 16 July 1768.

² See Gibson, 'Italian Opera', 55.

3. Interlude: a Late-Summer Season at the King's Theatre 'for the Entertainment of the King of Denmark'. August - October 1768

The Guest

Summer in London was normally bereft of opera. The aristocracy's annual exodus to the country left the fashionable venues deserted from July until September. 'Everybody is going into the country to recruit themselves with health, or money, or wit, or faction', Walpole wrote at the end of May of 1769 to his friend Mann in Florence; 'London is such a drain, that we seem annihilated in summer: at least the activities and events from the beginning of November to the beginning of June are so out of proportion to the other five months, that we are not the same nation in the one half-year and the other'.¹

However, the summer of 1768 was to be an exception. From the end of June onwards it was announced that the town would be honoured with the visit of a foreign royal guest, an event well covered in the local press. *The Gazetteer and New Daily Advertiser* of 20 June read that 'The King of Denmark is expected here about the beginning of August next, and it is said great preparations will be made for his Majesty's reception: it is thought his Majesty will stay for one month or six weeks. This will be very good news for the town, as it will doubtless cause a good deal of business, unusual at that season of the year'. The nineteen-year old King of Denmark, Christian VII, married to King George III's sister, Princess Caroline Matilda, was visiting the English capital for the first time.² It was said that 'since the Czar was in England, in King William's time, no monarch of any other kingdom has paid us a visit since James the First's reign, when Christian the Fourth, King of Denmark, came hither in the year 1606'.³ The London aristocracy lived in an expectant and festive mood and prepared to regale the foreign guest with abundant festivities. *The Public Advertiser* of 8 August 1768 predicted that 'the town will be as full of the Nobility and Gentry of both sexes next week, on account of his Danish Majesty's arrival, as it is in the midst of winter, if not more so, all the lodgings and hotels at

¹ Walpole, xxiii. 121: 25 May 1769.

² See Brooke, [xviii-xix], 268-70, and GZ 13 July 1768, which describes his features: 'His Majesty is of a fair complexion, has a fine open countenance, flaxen hair, aquiline nose, and eyes remarkably sparkling; is of middling stature ... [he] is not yet 20 years of age, being born on the 2nd of January 1749'. According to GZ 2 July 1768, 'great expectations are formed by the politicians at the West end of the town; one party assures us this tour of his Majesty is not merely to see the country, but to set on foot a new commercial treaty between the two nations, particularly regarding the present trade of the Danes in the West-Indies'.

³ PA 8 Aug. 1768. This was, however, exaggerated. The notice was repudiated two days later, in the same paper: 'In 1710, four Indian kings of the six nations between New England and Canada, came into England'.

the west end of the town being already bespoke'. Special performances, concerts and entertainments were in preparation at 'the most celebrated places of amusement, Vauxhall, Ranelagh, the theatres and ... Mrs. Cornely's apartments' to entertain the eminent guest.¹ The opera management eagerly prepared to contribute to the festivities.

The Singers

An impromptu company had to be assembled for a mini opera season during the King's visit.

'Guarducci was returned to Italy', Burney reports, 'and there were no capital singers left to enable the managers to present his Majesty with a serious opera'.² It was then decided that favourite burlettas would be presented, for which Gordon and Vincent could rely on the loyalty and talent of Lovattini, Guadagni, Morigi and De Michele. According to Burney, the *parti serie* were supplied by the recently arrived Teresa Giacomazzi and Domenico Luciani, who were to be the serious singers in the comic operas of the ensuing season.³ Giovanni Battista Bassanese, the *terzo buffo* of the next season, probably also came to England early, to appear in the summer burlettas.⁴ Margherita Gibetti, living in London and also being promised a contract for the coming season, may have been asked to sing the roles of the *terza buffa*.

The Performances

The managers may have felt slightly wary of treating a royal visitor at such a prestigious London venue exclusively to burlettas. There was the recent story of Edward Augustus, Duke of York, who in the context of renewed Hanoverian power in Europe after the Seven Years War (1756-63) decided to make a tour of Italy. The event was momentous, since no member of the English royal family had visited Italy as a tourist before.⁵ In the autumn of 1763 he paid a visit to Florence and was to be entertained with an opera. This had caused the Florentine opera circles, including Horace Mann, many headaches. 'I wish we may succeed in amusing him here', he wrote to Walpole, 'but he comes at a bad

¹ PA 1 Oct. 1768.

² *General History*, i. 875.

³ *Ibid.* As already stated, Giacomazzi and Luciani had probably arrived in London at the end of the previous season, to take part in *I viaggiatori ridicoli*.

⁴ The names of all these singers are listed in the cast of *Arianna e Teseo*, the only serious opera of this small late-summer festival, scheduled in Oct. 1768. See below.

⁵ See Ilaria Bignamini, 'The Grand Tour: Open Issues', in *Grand Tour*, 33.

season, when most of our dames are at their villas. However, the Marshal has at last consented to a burletta, provided it begins next Tuesday, the Emperor's day [his name day], to exclude all idea of its being made on purpose for the Duke of York, thinking it an entertainment unworthy of him'.¹

However, Vincent and Gordon may have been heartened by the current enthusiasm of the London aristocracy for the comic genre. Initially three opera nights were planned for the royal visitor who 'will continue in England till the 10th of September, and no longer'.² The managers decided to revive *La buona figliuola* and *La schiava*, indisputably the favourite pieces from the previous seasons. The first-proposed repertory, though, had nearly caused a diplomatic incident. Walpole relates that 'There had like to have been an untoward circumstance: the last new opera in the spring, which was exceedingly pretty, was called *I viaggiatori ridicoli*, and they were on the point of acting it for this royal traveller'.³

Christian VII finally arrived in London on Thursday 11 August 'in perfect health'.⁴ Two days later, he went to the Italian opera house, where 'a polite and brilliant audience' welcomed him during a performance of *La buona figliuola*.⁵ He 'expressed his approbation of some particular parts of the performance', *The Gazetteer and New Daily Advertiser* reported, 'and seemed much pleased with the whole'.⁶ Horace Walpole, however, who was in the audience on that night, the 13th of August, drew a different picture of the royal spectator: 'The little King [of Denmark] ... seemed extremely tired of [the opera], though it was the *Buona Figliuola*, played by Lovattini and the Guadagni. He not only seems to have no ear, but not the least curiosity; he took no notice of anything (he was extremely shortsighted; Beansdorffe owned to somebody *que c'étoit le secret d'état*) and was only occupied with acting royalty'.⁷ On 20 August the Danish King paid another visit to the King's Theatre for the performance of *La schiava*, and 'seemed much pleased, particularly at the performances of the first dancers, Mons. Lariviere and Miss Froment whom he honoured with his royal applause'.⁸

¹ Walpole, xxii. 171: from Horace Mann, 1 Oct. 1763.

² *PA* 13 Aug. 1768. See also *GZ* 13 July 1768: 'We hear that, besides the grand assembly and entertainment to be given to the King of Denmark at Mrs. Cornelys's, there will be also, for his Danish Majesty's diversion, three operas. and two or three particular plays, in which Mr. Garrick will appear on the occasion'.

³ Walpole, x. 265: to George Montagu, 13 Aug. 1768.

⁴ *PA* 12 Aug. 1768.

⁵ *GZ* 15 Aug. 1768.

⁶ *Ibid.*

⁷ Walpole, xxiii. 42-3: to Mann, 14 Aug. 1768.

⁸ *GZ* 23 Aug. 1768.

When it was decided that the King would not leave London 'quite so soon as he at first intended', Vincent and Gordon put on more performances.¹ Although the royal guest had not proved a passionate opera lover, he faithfully visited the celebratory performances scheduled for him, and as such drew full houses. On 10 September the King was attended by a 'numerous and brilliant audience', for the revival of the old but still popular *Il filosofo di campagna*.² The programme schedule was adapted entirely to the busy agenda of the King who hurried 'from one corner of England to t'other, without seeing anything distinctly',³ and thus, while the King was touring the North and West of England at the beginning of September, no operas were scheduled.⁴

In October the management arranged for the presentation of a serious opera 'by the desire of the King of Denmark'.⁵ No 'capital singers' were available then in London, but Luciani and Giacomazzi agreed to sing the principal characters in a serious pasticcio, directed by Alessandri.⁶ The performance was probably not very good. When a couple of weeks later the management called for subscriptions for the coming season, a member of the audience replied that 'from the specimen they have already given us of their performers in the serious way, never had managers less claim to the countenance and favour of the public. In the whole company but one voice [Giacomazzi], and that just tolerable and no more; compared indeed to the rest a nightingale'.⁷ This statement was countered immediately by another critic, who explained: 'It is pretty generally known that the serious opera already exhibited was acted by the desire of the King of Denmark; it was not intended, I apprehend therefore, as a specimen of the entertainment we were to expect this season at the Opera-house, but merely to oblige that monarch'.⁸ Still, a second performance was given on 22 October 'by command of Their Majesties', after the Danish King had left London.⁹

¹ PA 17 Aug. 1768. Burney erroneously reports that 'there were six performances on this occasion' (*General History*, i. 875). In the end eight opera performances were given for the King of Denmark; see overview below.

² GZ 13 Sep. 1768.

³ Walpole, xxiii. 57: to Mann, 22 Sep. 1768.

⁴ See GZ 30 Aug. And 6 Sep. 1768.

⁵ PA 8 Nov. 1768.

⁶ Burney, *General History*, i. 875.

⁷ PA 3 Nov. 1768.

⁸ PA 8 Nov. 1768.

⁹ PA 22 Oct. 1768. On 12 Oct. The King of Denmark visited the King's Theatre for the last time. See PA 13 Oct. 1768.

Although Christian VII was said to have ‘demanded’ the presentation of a serious opera, his behaviour during the performances, as witnessed by his fellow spectators, betrayed that he was not particularly interested in opera, whether comic or serious. True, he attended virtually all the summer performances and even commanded some of them, but his negation of the rules of opera etiquette truly amazed London high society. Half shocked, half amused, Lady Mary Coke noted in her diary: ‘During the greatest part of the first act he never sat down ... his behaviour ... was in many particulars very boyish: he lean’d over the box with his elbows and head, and that several times, which made me think on what the Princess of Hesse had said, that he had not the manners of a King. He picked his nose ... He did not seem pleased with the opera, or to shew the least attention either to the theatre or the audience’.¹ Apparently, there was no reason for the opera troupe to be offended; the King seemed indiscriminate in his behaviour towards every entertainment he went to. In a letter of 22 September to Mann, Walpole wrote that at the play of *The Provoked Wife*, the King of Denmark ‘clapped whenever there was a sentence against matrimony; a very civil proceeding, when his wife is an English princess!’² Only the lofty venue of Mrs Cornelys seemed to have enthused him, undoubtedly to the dismay of the King’s Theatre managers.³ Towards the end of Christian’s visit, notices appeared in the press to reassure the puzzled London opera circle. An ‘English Gentleman who is correspondent at Paris’, asserted in *The Public Advertiser* of 1 October 1768 that Christian ‘is a lover of music, and looks upon our operas as one of the most brilliant spectacles in Europe, on account of the excellence of the performers, and the splendid appearance of the company’. Obviously it was not known that Christian was suffering from what is now diagnosed as a form of progressive dementia.⁴

¹ Coke, ii. 336: 13 Aug. 1768.

² Walpole, xxiii. 57.

³ See GZ 13 Sep. 1768: ‘On Saturday last, after the opera, the King of Denmark ... went to take a view of Mrs. Cornelys’s house in Soho-square ... The moment the King entered the grand room, the music (consisting of French horns, clarinets, bassoons, &c.) began playing; and his Majesty seemed very much pleased at the agreeable manner of his reception, and at finding the house so magnificently spacious and superb’; and PA 1 Oct.: ‘[Christian VII] was surprised to find Mrs. Cornelys’ apartments so magnificently spacious and superb, and so finely illuminated. He expressed to her his satisfaction in the most gracious manner’.

⁴ Langford, 579. See also Brooke, 268-70.

4. A 'Gout So Strong for Comic Operas'. The King's Theatre Season of 1768-69

Preparing for the 1768-69 season, Vincent and Gordon decided to capitalize fully on what they called a current 'strong gout' for comic operas by presenting only burlettas.¹ The managers started to collect subscriptions for their fifth (and last) season at the head of the King's Theatre opera company from 19 September onwards.² Letters in the press were optimistic: 'our opera entertainments this season will exceed any we have ever had in this country', one spectator wrote.³ The number of subscribers increased considerably.⁴ In the weeks before the opening of the season, Vincent and Gordon needed to find one more singer, a *seconda buffa*, for which there had been no provision during the summer performances. They engaged the Roman soprano, Anna Gori, who was married to the violinist Giovanni Salpietro, a new member of the King's Theatre band. Alessandri's contract as composer of the opera house was renewed, but Guglielmi's presence at the King's Theatre during the 1768-69 season cannot be substantiated. Although Jackman suggests that he was in London from 1767 to 1772, Guglielmi did not compose any new music for the theatre (while even the leader of the band Pugnani provided a new opera), and it seems to have been Alessandri who directed the performances.⁵ Moreover, Guglielmi is not mentioned in the pay-list of 1769.⁶ The composer probably went to Italy to be present at the première of his new opera *Alceste* at the Regio-Ducale in Milan, on 26 December 1768.⁷ Some months later, a former *figlia de cori* of the Ospedale dei Mendicanti, Lelia Achiapati, made her public entrée at the same theatre in Traetta's *Le serve rivali*, and shortly afterwards became Guglielmi's wife.⁸ The composer had two other operas premiered in Venice in 1769 - *L'impresa*

¹ See GZ 16 July 1768.

² See PA from 19 Sep. 1768 onwards.

³ PA 8 Nov. 1768.

⁴ See Gibson, 'Italian Opera', 51: there were 86 subscribers in 1768-69 against 28 the previous season. Subscription income increased from £693 to £1842.

⁵ Jackman, 'Guglielmi, Pietro Alessandro', *New Grove*, vii. 793. Alessandri is mentioned as the director of the music in the librettos of *Gli amanti ridicoli*, *Le donne vendicate*, *Il mercato di Malmantile* and *Le serve rivali*. The other librettos preserved from the season 1768-69 (Gaetano Pugnani's *Nanetta e Lubino*, and Pallavicini's and Fischietti's *Lo speziale*) do not mention a music director.

⁶ See Gibson, 'Italian Opera', 55.

⁷ See Jackman, 'Guglielmi, Pietro Alessandro', *New Grove*, vii. 796.

⁸ See also Baldauf-Berdes, 182, 239. Baldauf-Berdes claims that they were married about 1766, while Jackman states that their wedding took place 'probably some time before 1763' ('Guglielmi, Pietro Alessandro', *New*

d'opera, created at the San Moisè Theatre during Carnival, and *Ruggiero* at the San Salvatore Theatre on 3 May. By the beginning of November 1769 he was back in London directing the burletta that opened the season (*Le contadine bizzarre*) and on 13 January 1770 he introduced his wife to the King's Theatre audience in the première of his new opera *Ezio*.¹ While only one house composer was appointed in 1768-69, the poetry department was reinforced by Carlo Francesco Badini, an alumnus of the 'Royal University of Turin', who was engaged to assist Bottarelli.² Domenico Ricciardi was the new ballet master.³ The painter and machinist Mr Canter replaced Bigari and Conti.⁴

Gli amanti ridicoli

On 5 November 1768 *Gli amanti ridicoli* opened the season. A crude satire on old age, the burletta was written by Antonio Galuppi (under the title of *Li tre amanti ridicoli*) and set to music by his father Baldassare for the Carnival season of 1761 at the Venetian San Moisè.⁵ The burletta underwent heavy changes in subsequent productions, but the roles of the three old men in love, great vehicles for comic singing and acting, continued to appeal to many famous *buffi* (Carattoli, Laschi, the Baglionis).⁶ The London *primi buffi* too were familiar with *Li tre amanti*. The role of Stella, the subject of the old men's infatuation, was one of the most important roles in Lavinia Guadagni's repertory; Lovattini knew the parts of the deaf old Onofrio and Stella's father Orontes.

Bottarelli 'alter'd and considerably increased' the text, claiming in the libretto to be the author of 'the trio in the second act and all the third act' of the London version. The music was 'by Signor Galuppi ... except whatever is mark'd with a star *, which is composed by Signor Felice Alessandri'. Only two items were marked with Alessandri's asterisk: the trio of the ridiculous lovers in

Grove, vii. 794). However, Achiapati was still singing at the Mendicante in 1768 (e.g., see libretto *Argumenta desumpta ex sacro codice*, Sartori, no. 2542) while, evidently, married women were not admitted as members of a *coro* at the Venetian Ospedales (see Baldauf-Berdes, 57, 143, 236, 238). Also, Achiapati is listed in the Milan 1769 *Le serve rivali* libretto under her maiden name, while from 1770 onwards she consistently used her husband's name as her stage name.

¹ See GZ 4 Jan. 1770.

² Badini is mentioned as 'A.M. and L.L.B. from the Royal University of Turin' on the libretto of *La Governante* as performed in London in 1779.

³ See libretto *Gli amanti ridicoli*, London, 1768.

⁴ See the London librettos of *Gli amanti ridicoli* (1768), *Le donne vendicate* (1769), *Il mercato di Malmantile* (1769) and *Le serve rivali* (1769). See also appendix III.

⁵ See Jackman, 'Galuppi, Baldassare', *New Grove*, vii. 137.

⁶ For the revivals of the piece up to its London production, see Sartori, nos. 23497-510, and Piovano, (1907): 357.

the second act (for Lovattini, Morigi and Bassanese) and the ensemble which opens the burletta. The trio may thus indeed have been Bottarelli's, as it was newly set to music by Alessandri, but several arias in the third act are identical with earlier revivals in which Lovattini and Guadagni had taken part (see appendix II, table 19). Moreover, if the third act was Bottarelli's, who composed the music for it? As already stated, only two items were marked with Alessandri's asterisk, neither of which was in the third act (Alessandri's ensemble which opens the burletta probably came from an earlier opera by the composer, as Bottarelli claims no authorship over the text). Obviously Bottarelli - again - trifled with the concept of authorship; his contribution to the third act must have consisted mainly in selecting existing arias. For the first and second act most of Galuppi's music was retained.¹

The London pasticheurs undoubtedly had the Turin and Vienna librettos (respectively Guadagni's and Lovattini's most recent revivals) at their disposal.² However, Guadagni retained only one aria from her Turin part; Lovattini retained none: he took the new role of Ridolfo, with two new songs and a new duet with Guadagni. *Gli amanti ridicoli* did not have any serious roles, consigning Giacomazzi and Luciani to the reserves' bench.³ Strikingly, not the *primi buffi* but the second man Morigi, in the role of deaf old Onofrio, and the third man Bassanese, portraying stuttering old Rombo, stole the show; they each had four solo arias, including comic high points such as the hilarious 'Co-co-cosa credeta', which capitalized on Rombo's speech impediment.

However, revolutionary division of arias and exploitation of physical handicaps do not seem to have impressed the audience: after four performances the burletta disappeared from the roster. The fourth presentation on 15 November was not even meant to take place; it was performed only because 'I Viaggiatori ... is oblig'd to be deferred on account of the indisposition of a principal performer'.⁴ *Gli amanti ridicoli* was never revived in London.

¹ The English translation in the libretto was 'by the translator of the Viaggiatori ridicoli [Bottarelli's son Francesco], who finding the stile of this of a lower kind, tho' not inelegant, was obliged to conform to the original' (libretto *Gli amanti ridicoli*, London, 1768).

² Some of the London arias refer exclusively to the Turin version of 1762 or the Vienna production of 1765.

³ *LS*, iv. 1364 wrongly lists Giacomazzi and Luciani for this burletta 'in comic roles'. This is refuted by the cast list in the libretto of *Gli amanti ridicoli*, London, 1768.

⁴ *PA* 15 Nov. 1768.

I viaggiatori tornati

Guglielmi's hit of the previous season was revived (under the shortened title) and with eleven performances seems to have been the success of the season. However, it was performed to thin houses. It was said that 'one reason why the comic opera of the *I Viaggiatori Ridicoli* was so ill attended of in general, was because few of our young travellers could bear to see their own pictures'.¹ Others blamed Luciani for the failure, and the frankness of the comments makes one hope that old Luciani did not read the papers: 'there is something so disgusting in his appearance [in *I Viaggiatori*] that his voice could not please, was it of a kind to do so'.²

Le donne vendicate

Other burlettas quickly followed. On 13 December 1768, less than a month after the first performance of the *I viaggiatori* revival, *Le donne vendicate* was mounted at the King's Theatre. A verbal duel between the unfaithful 'stronger' and revengeful 'weaker' one, Goldoni's comic opera was originally set to music by Cocchi in Venice in 1751. Later it was reshaped into an intermezzo and provided with a new score by Piccinni: its première took place at the Valle Theatre of Rome during Carnival 1763.³ The part of Conte Bellezza who, according to the combative Lindora and Aurelia, exemplifies *par excellence* those 'empty sottish things' men are, was composed by Piccinni for Lovattini, who revived the intermezzo part at least once (Vienna, 1765).⁴

In London Bottarelli 'upgraded' the intermezzo again to a full-length opera, adding four new characters (two serious characters, a second *buffo* and a third *buffa*) and a third act. Virtually all of Piccinni's seventeen original arias were retained; only two of the original Roman arias were substituted (see appendix II, table 20). According to the London libretto, the poetry of the first two acts was written by Gioacchino Pizzi. His contribution remains unclear; possibly he reshaped Goldoni's text into an intermezzo in 1763 (he may have been the 'Romano anonima', mentioned as the poet in the revival of Naples, 1767),⁵ which would imply that the arias inserted in London for the four

¹ GZ 20 Jan. 1769.

² CM 1768, 611.

³ See Sartori, no. 8309; Dennis Libby, Julian Rushton and James L. Jackman, 'Piccinni, Niccolò', *New Grove*, xiv. 727. Cocchi's version has different characters (see Sartori, nos. 8307-8).

⁴ See London libretto 1769, Act II, scene 7.

⁵ See Sartori, no. 8313.

new roles were not his. Although the libretto further relates that the third act was Bottarelli's work, it involved the usual borrowing from earlier London productions and the copying of two of Goldoni's songs from the original full-length version of 1751; one aria of the 'new' third act was simply taken from Piccinni's original version.¹ While the new roles of Bassanese (*secondo buffo*) and Gibetti (*terza buffa*) involved only one song, Bottarelli provided seven solo arias for the *parti serie* Giacomazzi and Luciani, reducing the comic character of the original intermezzo.

No critic seems to have taken the trouble to mention the opera, nor was the audience wild about it: after a mere four performances it made way for the evergreen *La buona figliuola* and other favourites: *La schiava*, *I viaggiatori tornati*, *Il filosofo di campagna* and Fischietti's fifteen-years-old hit, *Il mercato di Malmantile*, which had known some acclaim at the King's Theatre eight years earlier. Only three songs from *Le donne vendicate* were printed in the *Favourite Songs* series.

Il re alla caccia

In the meantime Alessandri and Bottarelli were working on *Il re alla caccia*, a new burletta based on a Goldoni libretto previously set to music by Galuppi for the 1763 autumn production at the Venetian San Samuele Theatre.¹ In the preface to the London libretto Bottarelli explained:

The Miller of Mansfield [an English play] has served as a model to a French Comedy intitled Le Roi & le Fermier, from which Signor Goldoni composed a comic opera. I have read these three pieces, and compared them together with all the attention I am capable of. The judgment I have acquired by twenty-eight years practice in writing for the Italian theatre, has made me resolve to preserve entirely the substance of the fable in the original, to avail myself of the beauties of those three famous authors, and to work upon a new plan. The intelligent in the dramatic art, who may be curious enough to compare this with the other three pieces, will easily discern whether I have worked on a better plan, or a worse.

In a defensive style (which recalls his preface to the libretto of *La famiglia in scompiglio*, London, 1762), Bottarelli implied that he was tired of 'those criticisms so often and so pompously repeated in England, by many authors of note, against the Italian operas in general' and tried to escape accountability in case of failure: he hoped for the reader's 'candour, in the expression of applause or dislike to this opera, independent of the skill of the master of music, or abilities of the performers'.

Whatever the emphasis on his own contributions and his 'work upon a new plan', Bottarelli was heavily indebted to others. Except for the small role of Betsey the chambermaid, which he wrote

¹ Bottarelli must also have had the Vienna libretto of 1765 at his disposal, as a few recitative lines exclusively refer to the Vienna production (e.g. Vienna libretto, Act II, scene 2).

for Gibetti, the characters were Goldoni's and at best only about two fifths of the London aria texts had *not* been copied from other librettos. This is clear from appendix II, table 21, which reveals that Bottarelli frequently preferred old aria texts to Goldoni's newer ones of 1763. These old texts were presumably set to new music, as the King's Theatre libretto of 1769 states that the score was 'entirely new by Signor Alessandri'.

The burletta reflects mainly on the confrontation between royals and people from the lower class, a popular theme in burlettas at the time (cf. *Bertoldo*), idealizing country life and, in the case of *Il re alla caccia*, praising royal humanity and justice. However, this enlightened theme and Alessandri's new music did not make much impression on the King's Theatre audience (except perhaps for the King and Queen). *Il re alla caccia* was premièred on Thursday 2 March on the occasion of Lovattini's benefit - with the scenery not quite ready.² After four more performances, including one 'by command of their Majesties', silence surrounded the burletta. No revivals of Alessandri's opera are known, either in London or abroad.

Nanetta e Lubino

Pugnani, the violinist and leader of the King's Theatre band, finished his first opera *Nanetta e Lubino* by the beginning of April 1769. The new house poet Carlo Francesco Badini had provided the text. The story, a sentimental praise of innocence and purity, relating again to the joys of country life, was 'imitated from the French', presumably from Charles Simon Favart's opéra comique *Annette et Lubin* of 1762, set to music by Adolf Benoît Blaise.³ Badini provided roles for the complete troupe of nine singers. Unlike his colleague, he appears not to have drawn inspiration from earlier librettos, a unique feature in the history of the burletta in London during the 1760s (see appendix II, table 22). Lovattini, Guadagni, Morigi, and Giacomazzi were clearly the important singers, with four arias each - Guadagni had only three arias, but sang in all the ensembles - while Luciani and Gori both received two arias, and Gibetti, Bassanese and De Michele only one, a distribution of labour which may reflect the (supposed) capacities of the singers.

Nanetta e Lubino was premièred on 8 April and proved a notable success. It ran smoothly for

¹ See also James L. Jackman, 'Galuppi, Baldassare', *New Grove*, vii. 134-8.

² See GZ 3 Mar. 1769.

³ Libretto *Nanetta e Lubino*, London, 1769; see also Paulette Letailleur, 'Favart, (1) Charles Simon', *New Grove*, vi. 439.

eight performances and was scheduled once more towards the end of the season (17 June). After the third performance Mrs Harris wrote to her son in Madrid: 'There is a good opera of Pugniani's now being acted, it is infinitely the best we have had this year'.¹ Two performances, though, were *interim* nights (29 April and 2 May), awaiting the première of the new burletta, 'which was advertised for next Saturday [29 April]', but 'is deferred till Tuesday next, on account of the indisposition of La Signora Giacomazzi'.² Apparently, she was still in bed that Tuesday, 2 May, as the new opera *Lo speciale* was premièred only on Saturday 6 May, the last night of subscriptions.³

Lo speciale

Goldoni's burletta, set to music by Vincenzo Pallavicini (Act I) and Fischietti (Acts II and III), was first performed at the San Samuele Theatre in Venice on 26 December 1754 by the Baglioni family and Francesco Carattoli.⁴ The Baglioni took it to Brescia, Milan, Modena, Bologna, Florence, Parma (in a version with some of Galuppi's music)⁵ and Mantua during the next nine years, while Lovattini and Guadagni presented the popular piece in Turin in 1763. In Carnival 1758 it was performed in St Petersburg by the troupe of Giovanni Battista Locatelli.⁶ In 1768 Haydn's version was successfully created in Eszterháza, inaugurating Prince Nikolaus's new opera house.⁷

With the Venice and Turin librettos apparently in front of him, the King's Theatre librettist (either Bottarelli or Badini) put together a new libretto. He chose fifteen arias from the two books available and looked for nine substitutions, including all the arias for the *parte seria* of Albina (Teresa Giacomazzi) and one song for Sempronio (Morigi), 'Questa è un'altra novità', which clearly refers to the 'lure' of Italy and its antiquities to eighteenth-century Britain and which Haydn later included in his version (see appendix II, table 23).⁸ The librettist heavily cut the original recitatives, but otherwise

¹ [Malmesbury] i. 180: 21 April 1769.

² *PA* 26 Apr. 1769.

³ See *PA* 6 May 1769.

⁴ See James L. Jackman, 'Goldoni, Carlo', *New Grove*, vii. 503; Sartori, no. 22367.

⁵ See Piovano, (1908): 252; Sartori, no. 22375.

⁶ See Mooser, i. 296.

⁷ Robbins Landon, ii. 151-2.

⁸ See translation of the song in the London libretto, when Sempronio reads aloud from the paper: 'Other news I now disclose, / Listen how the story goes / Twixt the circus of Verona / And the steeple of Cremona, / Will a litigation be / Touching their antiquity. / One shall prove its vast extension, / T'other plead its large dimension. /

left the story line and the structure of the acts unchanged. Although the Turin production of 1763 was Lovattini's and Guadagni's most recent revival, Guadagni's Turin songs (including the duet) were all replaced, while Lovattini kept only one of his four arias. The fifteen-year-old burletta about the apothecary Sempronio, rivalled in his love for his ward Griletta (Guadagni) by his apprentice Mengone (Lovattini), was old-fashioned, light-hearted and buffoonesque. It included, for example, an aria in praise of a good laxative ('Per quel che ha mal di stomaco' for Mengone), and defeat and disguises kept the action going. The total absence of sentimentality and morality may have disappointed the English audience, who had given its heart to 'la buona figliuola'. The distribution of the arias in London was democratic; all singers had three arias to sing, except for the *prima buffa* who had only two. The famous burletta failed at the King's Theatre and after one performance it was replaced by *Nanetta e Lubino*.

Le serve rivali

The opera company fell back on the old favourites to recoup their losses, until on 3 June the last burletta was presented.¹ *Le serve rivali* was a relatively new burletta, originally written in Venice by Pietro Chiari and Traetta for the autumn season of the San Moisè Theatre in 1766.² It was one of the few London burlettas which Lovattini could claim no authority over; he was already living in London when *Le serve* was premièred in Italy. Guadagni as well as Gori and Bassanese had performed in it before. Apart from at least six Italian revivals *Lo speciale* had been produced in Dresden, Brunswick and Vienna before it reached London.³

In London Traetta's music was directed by Alessandri, who may have witnessed the success of the première in Venice in 1766 (when he was preparing his first comic opera *Il matrimonio per concorso* to be performed at the San Moisè, Carnival 1767).⁴ Bottarelli adapted Chiari's text, replacing the recitatives of the second and third acts and retrieving three arias from the failed *Lo*

As a right to noble pride, / Rome's Colossus' intervention / Must be weighty strife decide'. The libretto of the London production gives no cast.

¹ On 16 May *La schiava* was performed, featuring Signora Guadagni in the title role, who was 'recovered from her late indisposition' (PA 15 May 1769). The other favourites, shown out of the subscription series, were *I viaggiatori tornati*, *La buona figliuola*, and *Il filosofo di campagna*.

² See Daniel Hertz, 'Traetta, Tommaso', *New Grove*, xix. 114; Sartori, no. 21853.

³ See Sartori, nos. 21853-63.

⁴ See also Hansell, 'Alessandri, Felice', *New Grove*, i. 244.

speziale (see appendix II, table 24). Guadagni and Gori portrayed the rival maids. This time Guadagni was afforded the aura of a *prima buffa*; she had four arias and one duet with Lovattini. Morigi was allocated four solos and Lovattini three. The book of the burletta requested only seven characters; Bassanese's and Gori's familiarity with the opera seems to have excluded De Michele and Gibetti from the cast. The opera was performed three times until the middle of June. The season wound up with performances of *La schiava*, *Nanetta e Lubino*, *I viaggiatori tornati* and *Il filosofo di campagna*.

Conclusion

Never before had the King's Theatre audience been presented with as many comic operas during one season as in 1768-69. Twelve burlettas, quickly succeeding each other, were performed in eight months. Two were newly written for London (Alessandri's *Il re alla caccia* and Pugnani's *Nanetta e Lubino*) and were good for fifteen opera nights; four were pasticcios new to London, heavy adaptations from Lovattini's or Guadagni's stock (*Gli amanti ridicoli*, *Le donne vendicate*, *Lo speziale* and *Le serve rivali*) good for only eleven nights together. Most, however, were London revivals, familiar to the audience and taking up more than half the total number of opera nights (*La schiava*, *I viaggiatori tornati*, *La buona figliuola*, *Il mercato di Malmantile*, *Il filosofo di campagna*).

Obviously, a fixed repertory of well-known and appreciated burlettas, with a London history, was emerging at the London opera house. However, the notion that comic opera was 'coming powerfully to the fore' is partly refuted by the fate of the new pasticcios.¹ Popular with the audience in Italy, they quickly disappeared from the King's Theatre rosters, with an average of only three performances per burletta. Londoners cherished their familiar comic favourites. The notorious craving for 'novelty' at the King's Theatre mainly concerned singers, not repertory. Or, perhaps, the quality of the new pasticcios was not as high as before, being mere 'left-overs' from Lovattini's luggage. Or the industrious pasticheur Bottarelli, with an obvious predilection for new third acts, became less inspired, not hesitating, for example, to recycle old and failed texts.

¹ William Weber, 126

The End of the Vincent and Gordon Regime

By the end of the 1768-69 season Vincent and Gordon decided to close the books and leave the opera management. According to Burney, opera had bankrupted them. Their efforts to pursue a dynamic policy (a new repertory, engagement of composers-in-residence, excellent but not over-paid singers with a say in the repertory) had not proved profitable.¹ The main reason for bankruptcy undoubtedly was insufficient continuous public interest in burletta events, but it should be noted that the managers also regularly faced damaging riots 'that regularly follow the breaking up of a full house' and which prevented the audience 'from amusing themselves and enriching' the managers.² In a notice in *The Public Advertiser* of 28 June 1769 they invited 'whoever has any demands on Mess. Vincent and Gordon, on account of the operas ... to deliver their bill on Thursday morning the 29th instant at the office in the Haymarket'. A new manager was waiting to take charge.

Vincent and Gordon headed the London opera for five years and during their directorship comic opera became a fixture of the repertory. They succeeded in launching the first real box-office hits which remained popular until the end of the century (*La buona figliuola*, *La schiava*, and *I viaggiatori ridicoli tornati in Italia*). While Thomas Vincent seems to have disappeared from public life (according to Christopher Hogwood he may have performed at the Rotunda in Dublin in 1770),³ John Gordon continued to travel in search of opera personnel for the next managers and apparently remained influential. In her diary entry for Sunday night 13 June 1773, Fanny Burney related a conversation with Sacchini (then King's Theatre composer): 'I asked him if he was yet certain of staying another year? He said no, for a Mr Gordon is sent over to Italy, by the stupid managers with unlimited powers to engage what singers or composers they will, and Signor Sacchini cannot be either engaged or at liberty, till they hear what this man has done'.⁴ On 23 October of the same year the King's Theatre announced that Gordon had recently spent two months in Italy and had made two trips

¹ See Burney, *General History*, i. 870, cited above.

² *PA* 24 Feb. 1769. In addition, Vincent suffered some personal calamity. *GZ* 7 Mar. 1769 printed the following notice: 'Yesterday morning a fire broke out in Mr. Vincent's house in Market-lane, Pall-Mall, but happily, by the vigilance of the firemen and the engines, it was got under without doing any other damage than burning the roof of the house'.

³ See Hogwood, 'Vincent, Thomas', *New Grove*, xx. 782.

⁴ Fanny Burney, 270. Sacchini stayed in London until 1781; see David Di Chiera, 'Sacchini, Antonio', *New Grove*, xvi. 370. See also Gibson, 'Italian Opera', 49.

to Paris to recruit singers.¹ In the meantime he had obtained a more secure position outside the opera world. On 21 January 1771 *The Gazetteer and New Daily Advertiser* announced that 'Mr Gordon, late manager of the opera-house, is appointed secretary to his Excellency Sir William Younge'.

Except for the three principal singers - Giovanni Lovattini, Lavinia Guadagni and Andrea Morigi - Gordon and Vincent's company was dismissed in the summer of 1769. The drastic spring-cleaning by the new manager cleared away no fewer than six singers: Teresa Giacomazzi, Domenico Luciani, Anna Gori, Leopoldo De Michele, Margherita Gibetti and Gianbattista Bassanese. No doubt Lavinia Guadagni would have been dropped too, had she not been backed by members of the King's Theatre audience and her influential brother Gaetano, who was soon to arrive in London as the *primo uomo* and of whose abilities 'the highest expectations ... were raised by rumour'.² However, Lavinia's husband Alessandri lost his position as house composer, and took up jobs as a harpsichordist and band leader in benefit concerts, waiting to return to Italy until his wife had ceased singing at the King's Theatre.³

¹ See Gibson, 'Italian Opera', 52, and Fanny Burney, 270n.

² Burney, *General History*, i. 876.

³ See Hansell, 'Alessandri, Felice', *New Grove*, i. 244. On 15 Jan. 1770 he led the band in the benefit concert for the Bigari brothers, painters at the opera house, in the Exeter Exchange Concert Room in London; see *PA* 9 Jan. 1770.

5. A Duel Battled Out on the Stage. The King's Theatre Season of 1769-70

In the summer of 1769 the London opera field was open to a new manager. George Hobart had been waiting eagerly to run the show. More than a year earlier, in the winter of 1768, he had undertaken an Italian tour 'in pursuit' of a company, more particularly of Anna Zamperini. In February 1768 he arrived in Turin, where he met the Earl of Carlisle, who reported to George Selwyn: 'Mr. Hobart passed through here the other day, in pursuit of March's [William Douglas, Earl of March] old flame the Zamperini, who they tell me is engaged to sing at this place next year'.¹ Anna did sing at the Carignano Theatre during the autumn season later in the year, but in February she may have promised Hobart to sing at the King's Theatre during the next season of 1769-70. From Turin Hobart proceeded to Florence where he called on Walpole's friend and opera connoisseur, Horace Mann, who gave him a letter of introduction to Cardinal Alessandro Albani, the famous librarian of the Vatican in Rome and influential art patron, on 15 March 1768.²

Hobart had not returned with an opera company by that spring, and Vincent and Gordon continued to manage the opera for another season (1768-69). Meanwhile bold plans were formulated at the King's Theatre, undoubtedly by Hobart. On 11 January 1769 *The Gazetteer and New Daily Advertiser* announced: 'As the opera next year is to be directed by noblemen, it is said a comic opera will be always performed on Tuesdays; a serious one on Saturdays; and plays on the intervening nights; that the building will be extended into Pall Mall, according to the original intent of Sir John Vanbrugh, and of course the stage be so much lengthened, as to admit of more magnificence than either of the other houses can pretend to'. Plays were not to be the only novelty of the repertory. On 24 April 1769 it was reported that:

It is next winter intended, at the Opera-house, to have that entertainment called in France *concerts spirituels*. It is somewhat of the nature of oratorio's, but differs from them in not having a regular drama or subject for the whole; being composed only of detached pieces of music, of a serious and choir-like nature. As it is the first attempt of the kind, in this country, it has, at least, novelty to recommend it for one season. In France it is considered as one of their most capital performances of entertainment.³

¹ Jesse, ii. 254: letter of 10 Feb. 1768.

² See Walpole, xxiii. 2-3n: from Mann, 12 Mar. 1768; for Albani, see *Grand Tour*, 111, 174; Burney, *Letters*, 66n.

³ GZ 24 Apr. 1769.

As was suggested in *The Gazetteer and New Daily Advertiser* of 11 January 1769, the structure of management was to be changed as well and the opera was to be headed by noblemen. On 12 April the same paper specified that ‘the Opera-house next year ... will be on the plan of the Royal Academy. A committee of noblemen and gentlemen will have equal shares in the profits, but the directors of the amusements will not be above three, and those of known musical and theatrical abilities’. Some days later Mrs Harris informed her son in Madrid of the latest opera news, revealing the identity of some of the directors-to-be: ‘The opera next winter is to be managed by Mr. G. Pitt and Mr. Hobart’.¹ A separate director was to be appointed to supervise the play nights, as could be read in *The Gazetteer and New Daily Advertiser* of 29 July: ‘Mr. [Richard] Sheridan is not engaged at Covent-garden as reported, that gentleman being to have the management of the company which is to perform at the Opera-house next year, on the intervening days of the opera; and in the prosecution of which design Mr. Sheridan is now very busy in engaging proper actors’. However, the plans to mount plays and ‘concerts spirituals’ never materialized.

The son of John Lord Hobart, 1st Earl of Buckinghamshire, George Hobart (1731–1804) became a member of parliament in 1754, and in 1757 he was married to Albinia Bertie, the daughter of Lord Vere Bertie.² In 1762 Hobart went to St Petersburg as secretary to the embassy of his elder brother John Hobart, 2nd Earl of Buckinghamshire, who was British envoy to Russia from 1762 until 1765.³ Nourishing the ambition of running the opera house, Hobart departed for Italy in early 1768 in search of singers. A year later, he purchased a half-share in the King’s Theatre.⁴ Mrs Harris’s letter of 21 April suggests that Hobart intended to go into partnership with George Pitt, whom Walpole described as a very handsome man, ‘brutal and half-mad’, but with a keen interest in music.⁵ During Pitt’s tenure at the embassy in Turin, the organist of Exeter, Richard Langdon, composed twelve songs and two cantatas for him ‘as a testimony of grateful respect and esteem’.⁶ The Czech composer Antonín Kammel, who by 1764 was in London and later had close ties with Bach and Abel as a regular

¹ [Malmesbury], i. 180: letter of 21 Apr. 1769.

² See William A[rthur] Jobson A[rchbold], ‘Hobart, George’, *DNB*, xxvii. 30; *GM* 27 (1757): 241.

³ See *GM* 32 (1762): 342 and A[rchbold], ‘Hobart, George’, *DNB*, xxvii.30.

⁴ See recited deed of 30 June and 30 September 1769, GB-PRO LC7/88, also cited in *Survey of London*, xxix/1. 229; see also GB-PRO C107/66 cited in *PMHb*, 628.

⁵ Cited in G.F. Russel Barker, ‘Pitt, George’, *DNB*, xlv. 344.

⁶ See Langdon, *Twelve Songs and two Cantatas*, f. 1r, 2r.

performer at their concerts, dedicated his *Six Quartettos for Violins, a Tenor and Violincello Obligato* to 'His Excellency George Pitt Esq;'.¹ It is also known that through high diplomatic channels and with the discrete help of influential friends, including Walpole, Pitt's wife, one of the opera patrons, had negotiated (in vain) in 1764 to bring back to the London opera house the famous dancer Dauberval, who was then engaged at the *Opéra* in the French capital.² However, if Pitt actually co-directed the King's Theatre during 1769-70, it was from far behind the scenes, as his name is not encountered in this connection during the whole season. Undoubtedly, his political career as ambassador interfered with opera management.³ But together with Oliver Farrer he was assigned a one-third share in the opera-house on 1 August 1770.⁴ He was probably a member of the committee of opera patrons rather than being involved in day-to-day management. Peter Crawford was taken on again as treasurer.⁵ Hobart employed John Gordon as a recruiter.⁶

The opera audience must have been pleased with the arrival of the new opera management in the summer of 1769. After more than twenty years the actual management of the London opera house had come back into the hands of the aristocracy. The nostalgia in the 1750s-60s for aristocratic opera directorship as it had existed until 1748, was voiced in pamphlets such as *A Fair Enquiry into the State of Opera in England* and Goldsmith's essay 'Of the Opera in England'. Finally in 1769 the professional performer-manager was replaced again by noble patrons, who possessed 'those natural qualities' indispensable for the conducting of Italian operas: 'taste, spirit, and a dignity accompanied

¹ See also Zdenka Pilková, 'Kammel, Antonín', *New Grove*, ix. 787. As Kammel addressed Pitt as 'His Majesty's Ambassador Extraordinary and Minister Plenipotentiary to the Court of Spain' (*Six Quartettos for Violins ...*, f. 1r) the volume must have been composed in 1770 (see below).

² See Walpole, xxxviii. 460-1, cited before.

³ A member of parliament, George Pitt (1722?-1803) served as envoy-extraordinary and minister-plenipotentiary to Turin from 1761 to the beginning of 1768, when he was created Peer of Great Britain. On 19 Feb. 1770, in the middle of the 1769-70 opera season, he was appointed ambassador-extraordinary and minister-plenipotentiary to Madrid. However, in Aug. 1770 it was announced that 'George Pitt, Esq; who was appointed ambassador to the Court of Madrid, is not to go in that station' (GZ 15 Aug. 1770). He joined the minority party in the House of Commons instead and was created Baron Rivers of Stratfieldsaye in the county of Southampton on 20 May 1776, taking his seat in the House of Lords the following day. In 1782 he became one of the lords of the Bedchamber (see Barker, 'Pitt, George', *DNB*, xlv. 343; GZ 28 and 30 Jan. 1768 and 31 Mar. 1770; GEP 12 Jan. 1771). Pitt was the author of *Letters to a young Nobleman, upon various subjects, particularly on Government and Civil Liberty*, London, 1784.

⁴ GB-PRO C107/66, cited in *PMHb*, 629.

⁵ See GZ 5 and 20 Sep. 1769.

⁶ See Gibson, 'Italian Opera', 49.

with politeness', and who were thoroughly acquainted 'with the genius and disposition of the people they would amuse'.¹

With opera management in noble English hands once more, there seem to have been no financial obstacles to hiring first-rate performers. Concerning the lead singers, 'they talk of having the *the [sic]* Guadagni and the Amicci', Mrs Harris wrote to her son, 'but I have lived long enough to know that spring talk and winter performances are not always the same'.² Mrs Harris underestimated the opera directors. Although Anna De Amicis could not be convinced to leave the prestigious San Carlo in Naples in 1769, Hobart and Co. did succeed in bringing over '*the*' Gaetano Guadagni to the English capital, and by November 1769 a strong team of principal singers, also including Cecilia Grassi, Giovanni Lovattini, Lavinia Guadagni and Anna Zamperini, was ready to start the season under the new management. The entire opera company was introduced in *The Public Advertiser* of 5 September 1769:

Mr. Crawford and Co. beg leave to acquaint the Nobility and Gentry, &c. with the following list of their new singers, and others engaged for the serious and comic operas next season, &c. ... viz. principal singers for the serious operas: Signor Guadini [*sic*], first man; Signora Cecilia Grassi, first woman. For comic and serious: Signor Lovattini, first man; Signora Zamperini, Signora Guadani [*sic*], first women; Signor Piatti, second man serious; Signor Bianchi, tenor; Signora [Antonia] Zamperini; Signor Morigi. Composer: Signor Guglielmi. Principal dancers: Mr Slingsby, Signor Galiotti, Signor Simonin, Signora Guidi, Signora Radicatti, Signora Gardel. Ballet master: Signor Campioni.

As mentioned above, Teresa Piatti was engaged as 'second woman serious' after 5 September.

Guglielmi, probably back from an Italian trip, replaced Alessandri. Bottarelli's and Badini's contracts as house poets were renewed.³

By the end of 1769 only £567 had been taken as subscription money (against £1842 the year before).⁴ However, this could not temper the managers' enthusiasm. As opposed to their predecessors, they intended to offer a repertory consisting of as much variety as their licence would allow. While comic operas remained important (undoubtedly to provide a forum for Hobart's protégée Anna Zamperini), serious operas were re-introduced on Saturday nights and Bach undertook to produce oratorios, to be presented on Thursday nights during Lent.

¹ *Fair Enquiry*, 12, and Goldsmith, 'Of the Opera', 251, cited above.

² See [Malmesbury], i. 180: letter of 21 Apr. 1769.

³ See also appendix III.

⁴ See Gibson, 'Italian Opera', 51.

Le contadine bizzarre

Le contadine bizzarre opened the season on Tuesday 7 November 1769. Giuseppe Petrosellini's light-hearted and frivolous comedy of disguise and intrigue was originally set to music by Piccinni for the San Samuele Theatre in Venice in the autumn of 1763.¹ The burletta had at least sixteen revivals, first in Italy, soon afterwards in Lisbon (1765), Dresden (1766), Prague and Vienna (1767). Of the London company only Benedetto Bianchi is known to have performed in it before; he had acted the part of Masimo (also his role in the London production) in the Venice première. Piccinni's comic opera with more than thirty arias and two *parte uguali* for two *buffe* (Zamperini and Guadagni) perfectly suited the size of the King's Theatre comic troupe.²

The house poet (Bottarelli or Badini?) and Guglielmi subjected the burletta to heavy revision; maintaining less than half of the original arias, they inserted arias from other operas, including Bach's *seria* aria from *Catone in Utica* to a Metastasian text, 'Son' in un mar', to be sung by Lorenzo Piatti (see appendix II, table 25). Strikingly, Benedetto had his original number of arias doubled. Teresa Piatti saw her role of Rosalba reduced from three arias to one. The rivalry between Zamperini and Guadagni is reflected in an equal share of four arias.

Guglielmi directed the performances. Smoothly alternating with the new pasticcio *L'Olimpiade* on Saturday nights, *Le contadine bizzarre* was performed on the first five Tuesday nights of the season.³ Two sets of *Favourite Songs* were published. The fourth performance, on 28 November, was noticed (and highly recommended) for Slingsby's first appearance this season; he had just returned from Paris and still enjoyed great acclaim in town.⁴ After the next performance (5 December), however, Walpole wrote to the Countess of Upper Ossory: 'From the operas I am almost beaten out. As if either the Guadagni or the Zamperini had a voice, there are two parties arisen who alternately encore both in every song, and the operas last to almost midnight'.⁵ Obviously, the

¹ See Libby, *e.a.*, 'Piccinni, Niccolò', *New Grove*, xiv. 727.

² Pietro Guglielmi composed a *farsetta* for four voices with the same title for the Roman Capranica Theatre which was premièred in February 1763. However, the story and the characters confirm a different version. See libretto, Rome, 1763; Sartori, no. 6335. Jackman wrongly attributes this intermezzo to Piccinni (*New Grove*, xiv. 727), confusing it with Piccinni's intermezzo version of his *Contadine bizzarre*, written for the Capranica in 1765.

³ *L'Olimpiade* contained music by J.C. Bach, Grassi, G. Guadagni, L. Piatti, N. Piccinni, G. Sarti and T. Traetta; see *RISM*, B/ii. 176.

⁴ See *PA* 14 and 28 Nov. 1769.

⁵ Walpole, xxxii. 39.

competition between the *prime buffe*, fuelled by a manipulating audience and a partial manager, was doomed to corrupt the company.

Mismanagement and Health Problems

Hobart's mismanagement, caused by his unprofessional attitude towards Anna Zamperini and his conduct which 'has been a constant round of tyranny or deception' towards the other performers, whom he 'considered merely as so many miserable menials', was soon mirrored in numerous 'health problems' among the singers and in an unfathomable programme schedule.¹ Guglielmi's favourite *I viaggiatori ridicoli* was presented on 12 December, but was played to thin houses. On 14 December 1769 Walpole reported to Lady Mary Coke: 'Our box is rarely inhabited ... The operas are commended and deserted. I desert but cannot commend them'.² It is not known who played the *prima buffa* in *I viaggiatori ridicoli*; Guadagni was the singer for whom Guglielmi had conceived the role of the Marchioness two seasons earlier, and possibly Hobart assigned the part to her. The insertion in the programme of *Il signor dottore*, in which Guadagni had performed the principal role the previous season was, as will be seen, most probably designed to put Anna in the spotlight as the cunning Rosetta, a character she had portrayed three years earlier in London. However, *Il signor* was postponed 'till another opportunity', on account of the 'indisposition of a principal performer' and on 9 January 1770 was replaced by *I viaggiatori*.³ Apparently Anna herself had fallen ill, as she was probably the only principal performer who did not feature in *I viaggiatori*.

At first sight, it is strange that the next comic opera was *Il filosofo di campagna* instead of the long expected *Il signor dottore*, which in the end was only presented five months later. The performance of *Il filosofo di campagna* (16 January) was clearly a stop-gap; Lavinia Guadagni had sent a note to the papers which stated that she, 'finding herself so much indisposed as not to be able to perform to-night, but willing to shew her readiness to oblige both the public and managers, hopes the nobility and gentry will excuse any deficiency in the performance'.⁴ Apparently, Anna Zamperini remained in bed (hence the continuing delay of *Il signor dottore*), while the dutiful Guadagni (perhaps

¹ GZ 22 Feb. 1771.

² Walpole, xxxi. 144.

³ PA 6 Jan. 1770.

⁴ PA 16 Jan. 1770.

eager to discredit Zamperini) decided to perform in spite of her illness, albeit choosing a familiar burletta in which she had been singing during the last two seasons.

However, Lavinia soon succumbed as well. A week later, on Tuesday 23 January, *Ezio* was performed instead of a burletta: 'the indisposition of the two first women singers in the comic operas, is the cause of performing [*Ezio*]'.¹ Guglielmi's new serious opera had been premièred ten days earlier and was noted for the first appearance of Signora Lelia Achiapati Guglielmi in the second role of Onoria.² To make matters worse, at the last minute the *primo uomo* Gaetano Guadagni seems not to have appeared on stage that evening (23 January), because he too had fallen ill.³

The audience grew tired of these unexpected health problems, which Burney ascribed to the 'native caprices' of Italian stars.⁴ When the following Saturday (27 January) the young Signora Guglielmi failed to appear in *Ezio*, the audience was 'disgusted'. This compelled her to justify herself in the papers of Monday 29 January:

Last Saturday night the opera of *Ezio* was interrupted some minutes, owing to the following unforeseen accident: Signora Guglielmi, though dressed and ready to make her appearance, was suddenly taken so ill, being pregnant, that she was rendered incapable of singing.

Many of the audience, however, were disgusted, imagining her illness was feigned (a practice too frequent with former favourite singers); but it is to be hoped, if any doubt can remain of the reality of Signora Guglielmi's indisposition, that the gentlemen who were so angry at their disappointment, will please to consider, that the opera is an entire new composition, by Signor Guglielmi, and that if his wife was capable of trifling with the nobility and gentry in so shameful a manner, she would hardly do it at a time when her own and her husband's interest must be so deeply affected by it.

Last Saturday was but her fourth appearance upon any stage; the opera and the singer came out together, and there was the greatest reason to believe, that every time they were heard, they would increase in favour with the public.⁵

Later it was recalled how the numerous difficulties with the singers, mainly resulting from Hobart's 'shameful preference' for Zamperini, caused 'such frequent commotions in the house, as once actually led [Hobart] to introduce the military power upon his benefactors the public - upon the very people whose servant he himself immediately was; and whose generous protection, so far from exciting his gratitude, intoxicated him to an act of temerity, which a less tempered audience would have chastised

¹ GZ 22 Jan. 1770.

² See libretto *Ezio*, London, 1770.

³ See GZ 26 Jan. 1770. His illness on 23 Jan. was not announced in the press.

⁴ *General History*, i. 876.

⁵ *PA* and GZ 29 Jan. 1770. It should be noted that this performance was her fourth appearance on the *London* stage; she had entered the public stage of the Regio-Ducale Theatre in Milan before she came to London (see *supra*).

with the instant demolition of his theatre'.¹ The disgust of the opera audience was further fuelled by press notices such as the following, appearing at the beginning of April 1770 during another long-term illness of the *prime buffe*: 'the price of foreign singers is so raised of late, that the terms for a season are sixteen hundred pounds; out of which is demanded a prompt payment of one thousand. — A glaring instance of luxury in these times!'² Part of the audience turned its back on the opera scandals (which previously had always been hot items for gossip). On 6 February, summarizing the correspondence from the readers which he considered unworthy of publishing, the editor of *The Gazetteer and New Daily Advertiser* disdainfully remarked about one of the rejected letters: 'Disputes about opera singers we have no concern with; and we trust that Britannia's sons can find subjects of more interesting concern to merit their attention'. Some months later the same editor decided: 'The letter of Anonymous is replete with personal reflections upon an opera singer; for which reason it may have been unnoticed by a public paper, and cannot be inserted by us'.³ At the end of the season the paper read: 'The insolent behaviour of Italian singers, hinted at in a card, is an old complaint'; the card was not published.⁴ A year later similar notices still appeared in the press. In *The Public Advertiser* of 2 February 1771 one could read that a letter about the King's Theatre singers was not given a place in the paper, 'as we have a great number of letters on much more important subjects than the disputes between Italian opera singers'. Frustrating though such press notices are for us now, they do illustrate the gradual isolation of the King's Theatre troupe, a situation with far reaching consequences for the next season.

Il padre e il figlio rivali

However, by the beginning of February the situation had become slightly brighter for Hobart. Not only did his wife bear him a daughter on 3 February,⁵ his comic opera company had pulled itself together and was ready for the première of *Il padre e il figlio rivali* (6 February), a collaboration between Bottarelli and Tommaso Giordani, scion of the famous travelling burletta family, who had recently

¹ GZ 22 Feb. 1771.

² GZ 6 Apr. 1770. As will be seen, this referred to the salary allegedly demanded by the *primo uomo* Gaetano Guadagni.

³ GZ 17 Apr. 1770.

⁴ GZ 29 June 1770.

⁵ See GZ 5 Feb. 1770: 'Saturday the Lady of the Hon. George Hobart, Esq; was safely delivered of a daughter, at his house in Hill-street, Berkeley-square'.

moved to London from Dublin where he had been a house composer at the Smock Alley Theatre.¹

Il padre e il figlio rivali was Giordani's first King's Theatre project. Bottarelli admitted in the preface to the libretto that Petrosellini's *Incognita perseguitata* and G. Casori's *Amore industrioso* had 'furnished' him with the principal characters, and continued:

The merit of invention I do not therefore, presume to claim, but the reduction of one complete drama, from two imperfect and confused ones, with five principal actors, and three inferiors, who all contribute to accomplish the action, is the produce of my own industry ... The *Incognita Perseguitata*, and *Amore Industrioso*, are two emaciated bodies, or rather two sacks of bones, promiscuously mixed without any order, concordance, or taste; out of which, if I have not extracted gold ... I hope, at least, that the impartiality of the reader will allow me the small share of sagacity, and the great stock of patience I have had, in forming out of them, a body almost live.

Bottarelli tried to comply with the idiosyncrasies of the comic company. To reassure all the principal singers he conceived no fewer than thirty-five arias (see appendix I, table 26). He diplomatically devised two female *parti buffe uguali* for Zamperini and Guadagni, although Zamperini, with six solos and one duet, was best provided for. Two equal male comic parts were created for Morigi and Bianchi. The latter not only rivalled Morigi but also Lovattini in number of arias; obviously he had proven his excellence as a singer in earlier burlettas shown this season. Antonia Zamperini was promoted to serious woman and switched positions with Teresa Piatti.² *Il padre e il figlio* fitted the comic company on another level as well: the story was full of jealousy, intrigues and backbiting.

Internal malaise may have caused a delay in the première of the burletta; the libretto was already printed by December 1769. However it is doubtful whether it was worth the delay: the rivalling father and son were removed from the stage after a mere three performances. No *Favourite Songs* were published.

La schiava and La buona figliuola Revived

Anna Zamperini was 'la buona figliuola' and most presumably also 'la schiava' on the next Tuesday nights (the end of February, March), although Lavinia Guadagni had played both characters frequently

¹ See Christopher Hogwood and Charles Cudworth, 'Giordani, Tommaso', *New Grove*, vii. 394, 395.

² The change of positions between Antonia Zamperini and Teresa Piatti was foreshadowed in the number of arias assigned to both in *Le contadine bizzarre* (where Teresa, the serious woman, sang only one solo, and Antonia, the second *buffa*, three solos) and must have been further substantiated when *La buona figliuola* was revived, in which Teresa most probably acted the role of the *seconda buffa* of Sandrina as she had done two seasons earlier. This would have put Zamperini in the serious role of Lucinda.

during the previous seasons.¹ Piccinni's hit of *La schiava* was first presented that season for the benefit of Lovattini on 22 February, in combination with Jommelli's intermezzo *L'uccellatrice*, sung by Lovattini and Guadagni. For this little afterpiece, undoubtedly the cream of the benefit performance, Lovattini manifestly chose Guadagni as his stage partner, reflecting the schism in the company.²

Oratorios

From 1 March onwards oratorios were presented on Thursday nights under the direction of J.C. Bach.³ Jommelli's *La passione* and Bach's *Gioas re di Giuda* received much attention in the King's Theatre programme, featuring Gaetano Guadagni, Cecilia Grassi, Bianchi, Achiapati, Gaspare Savoi, Lorenzo Piatti and Morigi. However, the success of the oratorio venture 'was neither flattering nor profitable, though the undertaking was patronized and frequently honoured with the presence of their Majesties'.⁴ R.J.S. Stevens, though finding both the oratorios 'charming' and 'very pleasing', confirmed: 'Strange to say, we never had an audience that could in any degree cover the expenses of the exhibition'.⁵ The declining ability of the conductor at the harpsichord may have been partly to blame. Stevens reported that 'at one of these performances Mr Bach at the express desire of the Majesty, played a concerto upon the organ but such was his feeble performance upon that noble instrument; that it was really hissed by the few persons that were present'.⁶

La costanza di Rosinella [La sposa fedele]

Meanwhile, hostility between Guadagni and Zamperini was reaching fever pitch during the preparations for the new burletta, Guglielmi's *La costanza di Rosinella*. Originally written under the title of *La sposa fedele* by Chiari and Guglielmi, it was premièred at the San Moisè Theatre in Venice during Carnival 1767, with Lavinia Guadagni as the *prima buffa*.⁷ However, in London Anna

¹ See GZ 12 Mar. 1770. When Lavinia did play the title role in *La schiava* later that season (June), this was explicitly mentioned in the newspaper announcements. See LS, iv. 1470, 1486, for the performances of 24 April and 26 June. Anna had been the first 'buona figliuola' in London (King's Theatre, Nov. 1766), but the first role in *La schiava* was new to her.

² See GZ 3 Feb. 1770. *L'uccellatrice* was premièred in Venice, 1759.

³ See GZ 23 Jan. 1770; Burney, *General History*, i. 877.

⁴ Burney, *General History*, i. 877.

⁵ Stevens, *Lectures*, f. 47

⁶ *Ibid.*

⁷ See Mary Hunter, 'Sposa fedele, La', *Opera Grove*, iv. 487.

Zamperini snapped up the title role. She, too, was familiar with the role, having performed it during her engagement at the Carignano Theatre in Turin in the autumn of 1768, in between her two London visits.

Apparently, Guglielmi's own score was heavily revised; less than half of the London arias were taken from the Turin production. The entire third act was changed again (undoubtedly Bottarelli's work). Even the ensemble pieces, which as a rule were copied from the original, were altered or replaced. It is not known whether Guglielmi composed new arias or selected existing songs to replace his own older ones. Strikingly, Anna Zamperini kept all of her Turin arias (see appendix II, table 27).

The King's Theatre première of the opera, which took place on Saturday 31 March 1770, was well received. The usual *buffo* ingredients of jealousy, hidden identities and confused meetings in the dark were framed in a subtle and dramatic love story and the music too seems to have been received with much pleasure. Some thought it 'the best comic music' that had been heard 'a great while'.¹ Full appraisal was hindered, however, by the incurable colds that some of the singers seem to have suffered from. A spectator wrote to the papers that 'by what he could judge of the two principal singers [Zamperini and Lovattini], March nor the Easterly winds do not agree in England with Italian throats: therefore he will suspend giving his final opinion upon the whole till after the next performance'.²

However, there was no further performance: *La costanza di Rosinella* was performed just once. After 31 March no burlettas were presented for three weeks, Lavinia Guadagni being 'extremely ill at her lodgings in the Hay-market', while the next day Anna Zamperini too was reported to be confined to her sickbed.³ Both remained in bed for three weeks. Only on 23 April, when her benefit night took place (scheduling *La buona figliuola*), did Anna re-appear in the theatre, while Lavinia followed (as Arminda, the main role in *La schiava*) the day after, being finally 'recovered of her late indisposition'.⁴

At the beginning of May the revival of Fischietti's *Il signor dottore*, announced long before,

¹ GZ 2 Apr. 1770. In Nov. 1775, when the opera was revived at the King's Theatre under the direction of Mattia Vento, Burney went to see (part of) it and afterwards wrote to Thomas Twining: 'I stopt in to the comic opera for 1/2 an hour to night, & was very much pleased & entertained' (*Letters*, 192).

² GZ 2 Apr. 1770.

³ *Ibid.*; GZ 3 Apr. 1770. On Tuesday 3 Apr. the comic night could not be replaced by a *seria* performance, 'as Sig. Guadagni is not quite recovered' (GZ 2 Apr. 1770).

⁴ See PA 24 Apr. 1770.

finally took place, undoubtedly with Anna in one of the leading roles. It was repeated once and was then followed on Saturday 19 May by the première of *Il disertore*, most probably Anna's farewell to the London stage.

Il disertore

The last burletta of the season was newly composed by Guglielmi and Badini, the latter of whom dedicated the piece to George Hobart as a 'public testimony' of his respect towards the manager, admiring Hobart's 'literature, [and] amiable virtues', and grateful for his 'many signal favours'.¹ The house poet was either one of the few allies of Hobart or the dedication was pure flattery to propitiate a bullying manager. The text was adapted from a libretto of Michel-Jean Sedaine (*Le déserteur*, in 1769 set to music by Pierre-A. Monsigny).² Badini specified in an explanatory preface that 'though the ground of this drama be taken from the French, yet a comparison of the two pieces will shew, that the French dramatist only furnished me with the block for making the work'. He asserted that his main concern was to attain a fusion of the text and the music into a new unity, the only means through which emotions could be expressed:

In writing the songs, as on them generally depends the success of our operas, I have carefully endeavoured to suit them to the capital object of vocal music; which is, to heighten the energy of sentiments inspired by the accents of tenderness, pity, joy, and love in general. Every accompaniment deficient in this view, fails of its proper effect: and a good reason of so few operas taking is, that when the music has no affinity with the words, it becomes purely a futile clutter of instruments; an unmeaning harmony, which, not affecting the heart, soon tires the ear.

Never before had a London comic opera librettist expressed such aesthetic thoughts. At best an author would explain the origin of the text: the effects of the music were never discussed. Still, the originality of Badini's revolutionary ideas should not be overestimated. Monsigny and Sédaine, too, had aimed at a union of music and drama.³ Moreover, Badini was clearly influenced by the new serious opera which was then running on Saturday nights.

On 7 April Christoph Gluck's and Ranieri Calzabigi's celebrated *Orfeo* was finally premièred in London. Gaetano Guadagni, for whom Gluck had written the role of Orfeo in Vienna 1762, was the driving force behind the King's Theatre production. However, it is doubtful whether Gluck's and

¹ See the libretto of *Il disertore*, London, 1770.

² See Jackman, 'Guglielmi, Pietro Alessandro', *New Grove*, vii. 796.

³ See Paule Druilhe, 'Monsigny, Pierre-Alexandre', *New Grove*, xii. 501.

Calzabigi's philosophy behind *Orfeo* - the establishment of a new equilibrium between music, drama, and dance - was respected in London. Guadagni explained in the libretto that, 'in order to make the performance of a necessary length for an evenings' entertainment, Signor Bach has very kindly condescended to add of his own new compositions' to Gluck's original music. Other new music was inserted by Guadagni himself and by Guglielmi, to be sung by his wife.¹ Bottarelli adapted Calzabigi's text.² *Orfeo* had become a mere pasticcio and as such, according to Burney, had lost most of its original dramatic impact:

The unity, simplicity, and dramatic excellence of this opera ... were greatly diminished here by the heterogeneous mixture of music, of other composers, in a quite different style; whose long symphonies, long divisions, and repetitions of words, occasioned delay and languor in the incidents and action. A drama, which at Vienna was rendered so interesting as almost to make the audience think more of the poet than musician, in England had the fate of all other Italian dramas, which are pronounced good or bad in proportion to the talents and favour of the singers.³

Indeed, the success of the London *Orfeo* - it was performed virtually every Saturday evening until the end of the season - was mainly to be ascribed to the performance of the *primo uomo* who received 'very great and just applause' and who 'drew such immense houses in London'.⁴

Though corrupted by the King's Theatre pasticheurs, *Orfeo* had brought to London Gluck's reform ideas of opera as total drama, and Badini and Guglielmi clearly attempted to comply with them in *Il disertore*. The arias are exceptionally well adapted to the drama and do not really interrupt the action. The music is simple and devoid of ornament.⁵ Attention is paid to the mise-en-scène, and acting directions are inserted, even during the arias.⁶ The story is coherent and the intrigues are exceptionally plausible for an eighteenth-century comic opera. The *primi buffi* are the protagonists of a love story which threatens to end unhappily. Well thought-out elements of suspense have been inserted.⁷ The distinction between *buffi* and *parti serie* has been evened out. Not the *primi buffi*, but

¹ See *Favourite Songs of Orfeo*, and *RISM*, B/ii. 177.

² *GZ* 2 Apr. 1770; see also the libretto of *Orfeo*, London, [1770].

³ *General History*, i. 877.

⁴ Burney, *General History*, i. 877, and Kelly, i. 151.

⁵ See the music in the opera's *Favourite Songs* collection.

⁶ E.g. the libretto of *Il disertore*, London, 1770, Act 2, scene 1: During Montaciello's aria Alexis is advised to 'continue walking about pensively, without minding Montaciello'. Such stage directions were absent in the other London burletta librettos of the time.

⁷ E.g., Act 3, scene 6: when Alessio is led to the field to be executed (he is a deserter), his lover Rosetta arrives just in time with a letter of pardon from the King. However, before she can say anything, she loses consciousness, and Alessio is taken away.

the characters moving around them provide the comic scenes. Buffoonery is absent and it is a telling fact that the story was later used for a serious opera (London, King's Theatre, 1789).

It should be noted that Badini was not really driven by an ambition to create a 'reform burletta'. Had it depended on the librettist, *Il disertore* would never have come about:

this piece was written merely to replace another, the representation of which had been forbidden. The spectacle exhibited at present by France in the island of Corsica, appearing to me well calculated for the stage, I wrote an opera intitled—I FRANCESI IN CORSICA—the business and the characters of which were a striking portraiture of the odd manners of our age. Political cautions however quashed my design, and I was then obliged to take the DESERTER in hand.¹

When in 1755 the Corsicans had risen against their Genoese rulers and recovered most of the island, Genoa asked France to intervene and in 1768 temporarily ceded Corsica to the French government which, taking advantage of the moribund state of the Republic of Genoa, proceeded to annex Corsica. Hoping for international support, Corsica's native defenders, led by General Pasquale Paoli, attempted to confront the French army, but the promised support from abroad (mainly Great Britain) failed to materialize.² The non-committal attitude of the British government was criticized by many English, not only because it had not preserved the Corsican 'sons of freedom' from falling in the hands of 'those robbers of the world' (the French), but because it greatly enlarged France's naval power and threatened the Mediterranean trade of the British.³ Badini's libretto, undoubtedly based on these painful political events, was censured and replaced by a more innocent love story.⁴

Il disertore underwent the same fate as its predecessor, *La costanza di Rosinella*, and disappeared from the roster after one performance. Yet the new burletta cannot have been a complete failure; it was chosen to be revived in London in November 1771 and it became one of the showpieces of the Zamperini sisters, who promoted it in Venice (1771), Lisbon (1772) and Brescia (1777). Neither was the audience fed up with comic operas by the end of the season: on 26 June, a week after the official closing of the King's Theatre season, an extra performance of *La schiava* was given 'by particular desire of several of the nobility and gentry'.⁵ Perhaps the *Disertore* performances were

¹ Libretto of *Il disertore*, London, 1770.

² See Langford, 383

³ GZ 19 Nov. 1768; see also GZ 3 June and 11 July 1768. Subscriptions for Paoli were secretly collected amongst the London nobility; see GZ 26 Nov. 1768.

⁴ The figure of General Paoli was later used in a comic libretto by Giambattista Casti, as the model of one of the characters of his *Il Re Teodoro in Venezia*, premièred in Venice, 1784, and revived at the King's Theatre in 1787. See also Kelly, i. 240.

⁵ PA 26 June 1770.

suspended because the *prima donna* had walked out. Although no cast list of the 1770 production has survived, the principal female role of Rosetta was undoubtedly portrayed by Anna Zamperini: she frequently revived the part afterwards, whereas it did not belong to Lavinia Guadagni's later repertory.¹ Growing hostility in the ranks of the singers - Lovattini even seems to have refused to sing love duets with her - may have made Zamperini's position unbearable.² From 22 May onwards, three days after the première of *Il disertore*, Guadagni obviously succeeded in reclaiming her position as *prima donna* and sang the principal female role in all the ensuing burlettas shown until the end of the season.

Conclusion

As with the previous season, most new burlettas (that is, new to London) in the repertory were replaced extremely quickly (*Il padre e il figlio rivali*, *La costanza di Rosinella*, *Il disertore*); the majority of the comic nights were filled with revivals of London burlettas, many of them the same pieces as the season before (*La buona figliuola*, *I viaggiatori ridicoli*, *La schiava*, *Il filosofo di campagna*), confirming the notion of the growth of a King's Theatre stock repertory of popular burlettas. It should be noted that the management may have felt forced continually to bring forward other burlettas, either to let Anna shine in as many different roles as possible or to satisfy the competing interests of Anna and Lavinia.

6. Epilogue: Hobart's Opera War

Hobart's overt favouritism towards one of his *prime buffe* belied his lack of professionalism as opera director during his first King's Theatre season. His second season was dominated by a vicious vendetta (caused, in fact, by the burlettas), which threatened to destroy not only his own career as opera manager but also the King's Theatre's position as London's most prestigious meeting place of the

¹ A King's Theatre libretto of *Il disertore* has been preserved in the British Library and is ascribed in *LS*, iv. 1468, to the 1769-70 season; the dedication is signed by Badini on 10 May 1770. However, the cast listed on f. 6 (Signora Guglielmi, Lovattini, Morigi, Signora [Rosa] Bernardi, Savoi, Signora [Teresa] Mengis Boschetti, and Signor [Giovanni] Ristorini) exclusively refers to the company engaged during the season of 1771-72 when *Il disertore* was revived (see the casts in the librettos of *Il carnovale di Venezia* and *I viaggiatori tornati in Italia*, London, 1772). This means that the 1770 libretto of *Il disertore* had been recycled for the 1771-72 season and that only the page with the cast was replaced.

² See also above, p. 132.

beau monde. Here follows the story of the battle between two shrewd managers for the coveted monopoly of presenting Italian operas in the English capital, which was meticulously covered by the London press.

As stated above, the public had grown tired of the backstage troubles at the King's Theatre during the 1769-70 season. Things gained momentum when Hobart's intention to schedule an exclusively comic programme for 1770-71 became public knowledge at the beginning of that season. Lovers of serious opera may have grown suspicious as early as the beginning of September 1770 when three new King's Theatre singers were introduced in the press: 'Last Tuesday night arrived from Varsavia, the celebrated Signora [Catterina] Ristorini, in company with her brother [Giovanni Ristorini], and Signora [*sic*; Michele Del] Zanca, who ... are engaged for the next season of operas at the King's Theatre in the Hay-market'.¹ The Ristorinis were already known for causing furore in burlettas in Italy. No mention was made of any new serious singer. Hobart also undertook to hire a famous burletta composer. On 18 October 1770 Burney, while on tour in Italy, visited Piccinni in Naples and 'communicated to him Mr Hobart's proposal for coming into England, with Mr Wyseman his agent's letter, and an article to sign, in case he approved of the terms proposed'.² The composer would receive £400 for eight months, during which he was to compose three new operas and to arrange pasticcios. However, Piccinni turned down the proposal, informing the management that:

he would by no means be plagued with these pasticcios which would take up all his leisure time and produce him neither honour nor profit; that the 1st proposal was for *two* new operas - that he asked to have the printing of his own opera songs ... he could get £400 by only 2 operas in Italy - without the expense or risk of going so far as England; that he would not undertake so long a journey for less than 800 sterling, that the proposal was made only for one year.³

The thinking behind Hobart's plan was that burlettas attracted more audience than the serious operas during the previous season. As the author of 'a history of the present state of the opera undertaking' remembered: 'The managers of the opera at the King's Theatre ... finding by experience last year, that burlettas or comic operas brought greater houses than the serious operas, were determined it seems to confine themselves this year solely to the exhibition of comic operas and

¹ GZ 7 Sep. 1770.

² *Music, Men and Manners*, 162.

³ Cited by Burney, *ibid*.

provided performers accordingly'.¹ But there may have been other motives behind presenting an exclusively comic programme. First, as stated earlier, comic operas were cheaper to produce than serious operas. Secondly, comic operas provided Hobart with an excuse to get rid of his *primo uomo* who, apart from being expensive,² proved hard to handle, and as the influential brother of his mistress's rival, loudly opposed his liaison with Zamperini. Gaetano Guadagni was hot-tempered and stubborn, 'passion's slave', as Burney claimed, refusing to 'bow acknowledgment, when applauded'.³ According to Burney, Guadagni's 'private difference' with Hobart during the previous season merely concerned 'an imagined affront put upon his sister in favour of Zamparini'.⁴ However, it was reported that Hobart readily helped to discredit his *primo uomo* and 'more than once join[ed] in hissing him' from the galleries.⁵ In the end Gaetano did leave the King's Theatre - as will be seen, with very unfortunate consequences for Hobart.

Meanwhile, the 'intention [of the King's Theatre managers]⁶ with respect to the serious opera having got wind, many of the frequenters of that refined species of entertainment refused to subscribe, on those terms, their annual contribution', the author of 'a history of the present state of the opera undertaking' recalled, 'and the matter itself became the subject of conversation in the polite circles of the fashionable world ... The general cry was, We must have a serious opera'. Hobart's opponents developed their own plan: 'Mr [Felice] Giardini, who from his great musical abilities has long been espoused, admired, and supported by the great, was applied to, ... to undertake the execution of a plan proposed for the having a serious opera during the ensuing winter. The Lord Chamberlain was spoken to with respect to his licencing a place for this new undertaking'.⁷ A *primo uomo* was at hand: the female aristocracy's idolisation of Gaetano Guadagni even enhanced the plans for a new opera enterprise, as Walpole remembered: 'The Duchess of Northumberland, Lady Harrington, and some other great ladies, espoused the brother [of Lavinia Guadagni], and without a license erected an opera

¹ Reproduced in GZ 21 Nov. 1770.

² Guadagni is said to have demanded £1600 for 1770-71; see GZ 15 Feb. 1771.

³ *General History*, i. 877.

⁴ *Ibid.*

⁵ GZ 15 Feb. 1771.

⁶ Hobart was assisted by Peter Crawford, Mr Simpson, Mr Rupini and Mr Aylett; see GZ 15 and 22 Feb. 1771.

⁷ GZ 21 Nov. 1770.

for him'.¹ Simon Slingsby would be the ballet master.² An appropriate location for this new undertaking was quickly found, too. During the previous winter the assemblies organized by Mrs Cornelys at Carlisle House on Soho Square had been recognized to be 'all the *ton* now, in the polite circle, for elegant entertainment ... It was universally spoken of ... as greatly exceeding every structure in Europe, of the kind, in spaciousness, magnificence, variety, and accommodation'.³ Exclusivity was one of the main attractions of her meetings, for which 'No tickets are to be issued, on any account, but to peers and peeresses in general, the foreign ministers, the past and present subscribers to the assemblies, and such ladies and gentlemen as they shall accommodate with written orders for that purpose'.⁴ Opulence was another feature, as is illustrated by a description of one of her festivities:

Mrs Cornelys's house ... on Monday night was illuminated in the most splendid and picturesque masquerade manner imaginable, with at least between three and four thousand wax lights. Above one hundred musicians were dispersed in various parts. A very full band performed in the grand room above stairs, and as often as these finished performing any piece, they were immediately answered by an invisible band, which Mrs Cornelys had placed in an upper apartment, which overlooks the great room through lattices and had a very fine effect. Another full band performed in the new gallery; a fourth (for minuets) in the upper front room next the square; and several sets of French horns, clarinets, and hautboys, were dispersed in other places; one particularly at the bottom of the great stair case, saluting all the company, as they kept entering the house, or passing and repassing up and down stairs.⁵

While the King's Theatre comic company was preparing to open the 1770-71 season with a new burletta (the pasticcio *Le vicende della sorte*), the Lord Chamberlain informed the managers that 'if they continued in their determination of having no serious opera, he should consent to the new requisition' of the nobility and license Carlisle House to produce operas.⁶ Hobart gave in: 'alarmed, the [opera] managers desired time to give their answer, which being granted, two or three days after they returned word, that the nobility should be obliged in a serious opera. This, for the present, put a stop to the new plan of having operas elsewhere; but many of the nobility still suspended their

¹ Walpole, xxiii. 271: to Mann, 22 Feb. 1771

² GZ 21 Nov. 1770.

³ PA 7 Mar. 1770. For the concert impresario Mrs Cornelys [Pompeati] (née Theresa Imer), see also above, p. 124; Casanova, vi. 18, 289; Claeys, ii. 126; Murray R. Charters, 'Cornelys, Theresa', *New Grove*, iv. 784; and McVeigh, *Concert life*, 12, 14-5, 32. As a singer she appeared on the London stage at least once, when she performed in Arne's oratorio *Judith*, at Drury Lane during Lent 1761 (PA 18 Feb. 1761).

⁴ LEP 6-9 Jan. 1770.

⁵ LEP 3-6 Mar. 1770.

⁶ GZ 21 Nov. 1770.

subscription till they saw what steps were taken by the managers to fulfill their engagement'.¹ For one thing, the audience was left in confusion as to who would be the King's Theatre *primo uomo*. A subscriber to the opera wrote in *The Gazetteer and New Daily Advertiser* of 26 October 1770:

We are promised not only a repetition of that high entertainment at the Opera-house this season, which we have heretofore received from Mr Manzoli's voice; but also a repetition of that exquisite pleasure we last year enjoyed by Mr Guadagni's, if he will "come to the terms the managers offer, which are very considerable" ... you will very much oblige me by the insertion of this, to ask, for what purpose the managers would seem to have contracted with Mr Manzoli, before they have informed themselves whether those very considerable offers are accepted of or not by Mr Guadagni.

In the end neither Gaetano Guadagni nor Giovanni Manzuoli were engaged. Not one new singer was recruited from Italy for the serious operas. The *seria* troupe consisted exclusively of London residents who had been seen before on the King's Theatre stage (Ferdinando Tenducci, Cecilia Grassi, Lelia Achiapati Guglielmi, Gaspare Savoi, Mrs Barthélemon and Andrea Morigi), and singers borrowed from the new comic troupe (Giovanni Ristorini, Marianna Demena, Signora Romani).² Rumours had it that Hobart, backed again by the Licensing Act, 'meant to deceive the town with a performance, which from its wretchedness could deserve nothing but the name of serious opera', so that the audience would beg for burlettas.³

The nobility, 'highly exasperated' at Hobart's insolence, 'exerted all their influence to obtain the Lord Chamberlain's permission for the execution of their new plan', and a subscription of £5000 was procured for the rival undertaking.⁴ When subsequently Hobart and his friends learned that the number of Mrs Cornelys's subscribers amounted to between 300 and 400,⁵ they were determined to sabotage her undertaking and began to insert anonymous letters in the papers, stressing the illegality of her activities.⁶ Mrs Cornelys, who intended to have her first 'Harmonic Meeting' (as the opera

¹ *Ibid.*

² See GZ 3 Nov. 1770. Until the day of the opening of the season, the audience was given the impression that Manzuoli would be engaged; see GZ 6 Nov. 1770. He never appeared on the King's Theatre stage that season; by 1770 he had retired to Florence and become chamber singer to the Grand Duke of Tuscany; see Kathleen Kuzmick Hansell, 'Manzuoli, Giovanni', *New Grove*, xi. 638.

³ GZ 27 Nov. 1770.

⁴ GZ 21 Nov. 1770.

⁵ GEP 29 Dec. 1770-1 Jan. 1771. On 2 Jan. 1771 Mrs Harris commented to her son in Madrid on the success of Mrs Cornelys's request for subscriptions: 'Giardini's opera at Mrs Cornelly's really fills, and undoubtedly will greatly injure that of Mr. Hobart's in the Haymarket, but fine ladies are so very capricious 'tis hard to say what they would have' ([Malmesbury], i. 211). See also GEP 10-12 Jan. 1771.

⁶ See MC 23 Dec. 1770. A reaction appeared in GZ 31 Dec. 1770: 'the exhibition of operas at Mrs Cornelys's theatre, will be strictly conformable to law ... it is of no consequence to the rights and liberties of Britons, whether Guadagni sings on the theatre in the Hay-market, or on that in Soho-square; ... monopolies have always been odious, as contrary not only to natural liberty, but also to the civil liberty of Englishmen; ... it is clearly for

performances at Carlisle House were now called) on 14 January 1771, still had no licence at the beginning of the new year.¹ She was refused one because 'the plan itself ha[d] not been absolutely determined on, till after the time limited for the granting of such a licence'.² Moreover, there were magistrates who declared they would exert every legal authority to prevent the meetings;³ as a reminder the entire Licensing Act of 1737 was reproduced in *The Public Advertiser* of 23 January 1771. On that day Gaetano Guadagni was cautioned by Sir John Fielding concerning his participation in the Carlisle House operas.⁴ Letters (whether or not written by Hobart and friends) appeared in the papers, branding Mrs Cornelys's entertainments as capricious and immoral excesses of the upper class: 'Never, it is said, were there such splendid preparations making as at present for a grand gala meeting at Mrs Cornelys's, to the glory of our English fine ladies and gentlemen, nor ever perhaps equal distresses experienced by the poor, from the uncommon dearness of provisions, and the excessive high price of coals'.⁵ However, Mrs Cornelys and her patrons were not to be deterred. In an attempt to meet criticism on the extravagance of her presentations, Mrs Cornelys asserted that she was to receive 'no profit or advantage' from her meetings, and that 'if any surplus should remain of the subscription, ... that surplus shall be applied to such humane and good purposes as the patronesses of the Harmonic Meetings shall think proper to direct', including 'the purchase of a quantity of coals, to be distributed amongst the poor'.⁶

When on Thursday 24 January the somewhat delayed first of the Harmonic Meetings did take place (with a performance of *Artaserse*) and was found 'splendid and charming', Hobart changed tactics.⁷ He submitted 'articles of accommodation' to Mrs Cornelys and hoped for a reconciliation; he

the public good, though not for the good of the managers, that there should be two theatres for Italian operas; for there will then be an emulation between the managers of each theatre, each will exert his utmost endeavours to procure the best performers for the entertainment of his audience, and more money will be circulated among manufacturers, shopkeepers, artificers, and labourers'.

¹ See *GEP* 29 Dec. 1770-1 Jan. 1771; *GZ* 10 Jan. 1771.

² *Ibid.*

³ See *GEP* 3-5 Jan. 1771.

⁴ *PA* 23 Jan. 1771.

⁵ *GEP* 17-19 Jan. 1771; see also McVeigh, *Concert life*, 54.

⁶ *PA* 24 Jan. 1771.

⁷ Walpole, xxiii, 271: to Mann, 22 Feb. 1771.

was present at the first performance and 'had candour enough to allow the performance all its due merit'.¹ On 27 January Walpole reported to Lady Mary Coke:

there are desperate wars between the Opera in the Haymarket and that at Mrs Cornelys's. There was a negotiation yesterday for a union, but I do not know what answer the definitive courier has brought. All I know is that Guadagni is much more haughty than the King of Castille, Arragon, Leon, Granada, etc. In the meantime King Hobart is starving and if the junction takes place his children must starve, for he must pay the expenses of both theatres.²

Meanwhile, Hobart's allies secretly attempted to hamper Cornelys' meetings, misleading the nobility 'by hourly invented tales ... not one of which has the least foundation in truth,' and propagating 'many false reports' respecting dates and places of the coming Harmonic Meetings.³ At the end of January, when the second opera performance at Mrs Cornelys was to take place, Hobart offered to re-engage Guadagni 'for the remaining part of the season at the price for the whole season, to perform in the Haymarket on Saturdays only, with liberty to sing at the Harmonic meetings on Thursdays' and to take the rest of the opera singers and dancers to the King's Theatre to present operas on Thursday - showing how far removed he was from his original plan to produce only cheap comic operas.⁴ When the personnel at Carlisle House refused, the King's Theatre management went to court.⁵

On 7 February, the day of the third Harmonic Meeting, Mrs Cornelys was tried at the Rotation Office in Bow Street and 'convicted upon information before a magistrate [John Fielding], in the penalty of fifty pounds, for suffering a dramatic performance to be exhibited in her house, contrary to the Act of Licence'.⁶ When her patrons agreed to 'subscribe an additional crown towards the payment of the 50 l. penalty, as often as the Justices think proper to exact it', the magistrates of the Bench in Bow Street threatened that, if the performances did not stop, they would restrain in general the 'secret enjoyments of the first people of the Kingdom ... who thought proper to set themselves above the law'.⁷ On Wednesday 13 February Guadagni was sentenced to pay £50 for having sung 'for

¹ *GEP* 26 Jan. 1771.

² Walpole, xxxi. 151.

³ *PA* 28 Jan. 1771.

⁴ *GEP* 2-5 Feb. 1771; see also *GZ* 31 Jan. 1771.

⁵ *GZ* 30 Jan. 1771; see also *GEP* 2-5 Feb. 1771.

⁶ *PA* 8 Feb. 1771; see also *GEP* 9-12 Feb. 1771. The lawsuit of the King's Theatre management versus the Carlisle House manager was held before the magistrates in Bow Street. No records of lawsuits at this bench have been preserved from before 1898.

⁷ *LEP* and *GEP* 12-14 Feb. 1771.

hire, gain, or reward' at the unlicensed theatre, despite his assertion that he had participated 'without any design or prospect of recompence' - 'the greatest absurdity', the counsel of the plaintiffs claimed, 'to imagine [Guadagni] would leave his own country to come here merely to entertain the English nobility; if he had done so, he [is] the most generous Italian [I] ha[ve] ever known'.¹ On 14 February, when *Artaserse* was announced to be performed for the fourth time, Mrs Harris went to see it and reported to her son: 'The Harmoniac met last night; but there was no performance. When they asked Mrs. Cornelys the reason, she said Sconi [?] was taken ill, but the truth is Mr. Hobart has informed against them; they have paid 50 l., but the penalty grows higher as they persist'.²

Meanwhile, other incriminating evidence against Cornelys's meetings appeared in the papers. *The Middlesex Journal* of 12-14 February 1771 reported that 'Some very extraordinary secrets have transpired relative to a certain fashionable house in Soho. It is said there were actually found to be no less than forty beds made and unmade every day',³ accusations vehemently contradicted by Mrs Cornelys.⁴ On 21 February she was tried again 'upon fresh informations'.⁵ Justice John Fielding stressed the legality of the Act of Parliament licensing the entertainments and fined her again.⁶ Mrs Cornelys appealed to the Quarter-Sessions at Guildhall, Westminster, but lost the case; no new opera performances were organised at her house.⁷ Walpole wrote at the end of February: 'Her opera is squashed, and Guadagni, who governed so haughtily at Vienna ... is not only fined, but was threatened to be sent to Bridewell, which chilled the blood of all the Caesars and Alexanders he had ever represented; nor could any promises of his lady-patronesses rehabilitate his courage'.⁸ Many visitors of the Carlisle House, including Mrs Harris, regretted its closing down:

¹ GZ 15 Feb. 1771; see also *MJ* and *GEP* 12-14 Feb.; *PA*, *LEP* and *GEP* 14-16 Feb. 1771; *GZ* 16 Feb. 1771.

² [Malmesbury], i. 216: letter of 14 [15] Feb. 1771.

³ *MJ* and *GEP* 12-14 Feb. 1771. These charges were also used against her in court. See *GEP* 12-14 Feb. and *GZ* 15 Feb. 1771.

⁴ See *GZ* 16 Feb., *GEP* 21-23, 23-26 Feb. and *GZ* 8 Mar. 1771.

⁵ *GZ* 20 and 22 Feb. 1771.

⁶ *GEP* 22 Feb. 1771.

⁷ See *LEP* 19-21 Feb. and *GEP* 16-18 May 1771.

⁸ Walpole, xxiii, 272: to Mann, 22 Feb. 1771.

The Harmoniac is over and, what is worse, they threaten hard to indict Mrs. Cornelly's as a house of ill-fame and say that forty beds are made and unmade every day, which is hard, for a friend of ours says it is never more than twenty; but (joking apart) if they choose to demolish Mrs. Cornelly all elegance and spectacle will end in this town, for she never yet had her equal in those things, and I believe got but little, as all she undertakes is clever to a degree.¹

From the beginning of March onwards, the Harmonic Meetings were revived in the form of concerts.²

However, Mrs Cornelys's reputation was damaged and the nobility no longer wished to be associated with her, 'the many dangerous intrigues, at present the subject of conversation in high life, determining several husbands of fashion to keep their ladies as much as possible from that vortex of dissipation'.³

Mrs Cornelys went bankrupt in November 1772.⁴

The King's Theatre, having the law on its side, took revenge and from mid-February ceased to present serious operas for more than two months, until Gaetano Guadagni 'condescended to sing in the character of Orfeo'.⁵ Having recovered from 'a violent cold and hoarseness', which he was 'owing to the great agitation of mind, into which he was thrown ... by his conviction', the singer reappeared on the King's Theatre stage on 30 April 1771, giving out that he 'acts only to oblige Sir Watkin Williams Wynn, and takes no reward whatever'.⁶

During the next season (1771-72), Hobart did not schedule serious operas until as late as 25 April 1772, when Giuseppe Millico made his first appearance on the English stage in *Artaserse*.⁷ But neither did comic operas succeed in attracting the audience that season; Walpole reported on 11 December 1771 that 'grass grows in the pit at the Opera'.⁸ But the manager produced another sensation. On 25 November 1771 he returned from France, where he had engaged the dancer Mademoiselle Heinel, who arrived in London a day later and made her first appearance on the King's

¹ [Malmesbury], i. 216: to James Harris, 19 Feb. 1771.

² See *GEP* 5-7 Mar. 1771.

³ *LEP* 14-16 May 1771.

⁴ See Murray R. Charters, 'Cornelys, Theresa', *New Grove*, iv. 784.

⁵ [Malmesbury], i. 230: letter of Mrs Harris to her son, 10 May 1771.

⁶ *PA* 16 Feb. and *GZ* 19 Feb. 1771; [Malmesbury], i. 230. See also *LS*, iv. 1545. The libretto of *Orfeo*, London, 1771, is dedicated by Guadagni to Sir Watkin Williams Wynn.

⁷ See *LS*, iv. 1626.

⁸ Walpole, xxxi. 164: to Mary Coke.

Theatre stage on 17 December 1771.¹ The following notice in *The General Evening Post* attempted to justify Heinel's excessive salary of £1200:

Mademoiselle Heinel was born in Cologne, in Germany, and has been employed, at a very considerable salary, as principal opera-dancer in Paris, where the connoisseurs highly applauded her merit, and were so enraptured with her manner, particularly with her approach, which is singularly graceful, that no other dancer would appear on the stage at the same time with her. The [King's Theatre] audience on Tuesday expressed their approbation with repeated and universal plaudits, and there is no doubt but the managers will be rewarded for their judgment and liberality in engaging her, by a successful season.²

Apparently Heinel finally did bring back the audience to the King's Theatre. Burney remembered:

It was during this period that *dancing* seemed first to gain the ascendant over music, by the superior talents of Mademoiselle Heinel, whose grace and execution were so perfect as to eclipse all other excellence ... crowds assembled at the Opera-house more for the gratification of the eye than the ear; for neither the invention of a new composer, nor the talents of new singers, attracted the public to the theatre, which was almost abandoned till the arrival of Mademoiselle Heinel, whose extraordinary merit had an extraordinary recompense.³

In the summer of 1772 George Hobart retired as director of the King's Theatre to devote his time to politics and family life.⁴ In January 1773 he sold a half-share in the King's Theatre to James Brooke.⁵ Hobart seems to have remained connected with the opera house at least until the nineties, sitting in 1791 on 'a committee personally to wait on the Right Honourable the Lord Chamberlain' to represent the theatre and its creditors.⁶ Peter Crawford continued to be the treasurer for many more years.⁷ At the end of the 1770s and the beginning of the 1780s he was variously 'business manager', 'deputy manager', 'steward', 'treasurer' and 'acting manager'.⁸ In *The Morning Post* of 18 March 1784 Crawford was called 'the old veteran', who undertook 'the management of the whole season, the treasurership, and the fatigue of a journey to Italy, for £200'. He seems to have retired from the opera house when in 1785 John Gallini became opera manager and replaced Crawford with Carnevale.⁹ He

¹ See *MJ* 26-28 Nov. and *PA* 27 Nov. 1771; *LS*, iv. 1594.

² *GEP* 17-19 Dec. 1771; see also *GEP* 26-28 Nov. and *MJ* 12-14 Dec. 1771.

³ *General History*, i. 878n. On the idolatry for Heinel, see also *GZ* 23 Dec. 1771.

⁴ On 30 November 1772 his first son and heir was born (*GM*, xliii. 621). For his further political career, see A[rchbold], 'Hobart, George', *DNB*, xxvii. 30. In 1793 he became 3rd Earl of Buckinghamshire.

⁵ On 17 Feb. 1773 a further one-third (of Hobart's half-share) was sold to Brooke; see LC7/88, cited in *Survey of London*, xxix/1. 229, and *PMHb*, 627, 629.

⁶ *MC* 26 Feb. 1791, and *PMHb*, 581.

⁷ See Gibson, 'Italian Opera', 57-8.

⁸ *PMHb*, 62, 78, 97, 114, 115, 117, 264, 285

⁹ *Ibid.*, 122.

died in 1793.¹ The house composer Pietro Guglielmi left the King's Theatre together with his wife Lelia Achiapati in the summer of 1772, when Mesdames Yates and Brooke became the new directors. His last commissions for the King's Theatre include the burlettas *Il carnevale di Venezia* (14 January 1772) and *L'assemblea* (24 March 1772), both featuring his wife as one of the principal singers, and the serious opera *Demetrio* (3 June 1772). He returned to Italy, where his last opera was premièred at San Carlo in Naples in 1798.² Burney claimed that Guglielmi never had had great success in London, 'indeed, it seems to have been fairly proportioned to the abilities he manifested, though he has since composed better and more successfully in Italy'.³ However, his music remained popular in London. When in December 1796 his *Amor tra le vendemmie* was performed at the King's Theatre, *The Morning Chronicle* read: 'The Overture is extremely light and animated, and the songs, duets, trios, and chorusses afford an admirable specimen of the genius of this celebrated composer, whose compositions have long been familiar to the taste of an English audience'.⁴

Giovanni Gualberto Bottarelli continued to write librettos (mostly serious) for the King's Theatre probably until 1775, when his *Motezuma* was staged with music by Sacchini on 7 February.⁵ From the libretto of *Il cid* (premièred on 19 January 1773 with music by Sacchini) we learn that he wrote the text of the *Cantata for the farewell of A. Heinel*, set to music by Tommaso Giordani. From his house in Sherrard Street, Golden Square (and from 1768 in Wardour Street, St Ann's, Soho) he sold maps, including Giovanni Battista Nolli's famous complete map of Rome of 1748, which was 'allowed by all the connoisseurs to be a master-piece of the kind; as its author destroyed all the plates before his death, it is already grown so scarce, that it is presumed, the small number of complete copies which remain unsold in all Europe, are accidentally in London, in the hands of *Giovan Gualberto Bottarelli*'.⁶ He sold books too, including one apparently written by himself: *Pourquoi-Pas? Très-Respectueuse Remontrance de Poète de l'Opéra de Londres, à ses Nobles & Illustres*

¹ See Gibson, 'Italian Opera', 57.

² See Jackmann, 'Guglielmi, Pietro Alessandro', *New Grove*, vii. 796.

³ *General History*, i. 874.

⁴ *MC* 7 Dec. 1796.

⁵ See *LS*, iv. 1868; Sartori, no. 16150.

⁶ See the libretto of *Tigrane* and *Il signor dottore*, London, 1767, *Gli amanti ridicoli*, London, 1768, and *Le donne vendicate*, *Il padre e il figlio rivali*, *Le contadine bizzarre*, *Le serve rivali* and *Lo speziale*, London, 1769. Nolli's map, providing 'the chief record of the topographical character and urban structure of the Grand Tour city', was intended as a manageable guide for visitors; see *Grand Tour*, 111.

Débiteurs.¹ The last page of the libretto of *Il cid* (London, 1773) tells us that the poet also offered his services to the nobility 'to assist them in reading the Italian authors, and to teach that language, so as to converse politely'. It is very doubtful that his career as a librettist secured him a good living. On a summer day in 1763 Casanova paid him a visit and later recalled: 'We entered a room on the third floor of a run-down house and saw the very picture of poverty: a woman, four children and a man who was writing. The man was Bottarelli'.² In 1783 the poet and his wife went to Vienna, where they called on the Irish tenor Michael Kelly, who was then engaged at the court opera house of the Austrian capital. Kelly reported:

Upon my return [from a visit to Haydn at Eisenstadt], my servant informed me that a lady and gentleman had called upon me who said they came from England, and requested to see me ... I called the next morning, and saw the gentleman, who said his name was Botterelli, that he was the Italian poet of the King's Theatre in the Haymarket, and that his wife was an English woman; and a principal singer at Vauxhall, Ranelagh, the Pantheon, etc. Her object in visiting Vienna was to give a concert, to be heard by the Emperor, and if she gave that satisfaction (which she had no doubt she would) to accept of an engagement at the Royal Theatre. The lady came into the room; she was a very fine woman, and seemed sinking under the conscious load of her own attractions - She really had powerful letters of recommendation ... Every thing was done for her; the orchestra and singers were engaged; the concert began to a crowded house, but I must premise we had no rehearsal ... she requested me to accompany her song on the piano-forte ... she sang a dissonant song "Tally ho!" ... nobody knowing what Tally Ho meant. The next day when I saw the husband of "Tally ho", he abused the taste of the people of Vienna, and said that the song which they did not know how to appreciate, had been sung by the celebrated Miss Wrighton at Vauxhall, and was a great favourite all over England. Thus, however, ended the exhibition of English taste; ... and Signora Tally ho! with her Italian poet went hunting elsewhere, and never returned to Vienna, at least during my residence.³

It is not known whether Bottarelli's further attempts to promote his wife's career were successful. If we may believe what he said to Kelly, he was still associated with the King's Theatre in 1783, probably adapting existing librettos, since apart from one serious opera (*Enea e Lavinia* to music by Sacchini, premièred at the King's Theatre on 25 March 1779), no new librettos after 1775 seem to have appeared under his name. By then his younger colleague had come to the foreground; Carlo Francesco Badini became a close associate of the future King's Theatre manager William Taylor

¹ See the libretto of *Il signor dottore*, London 1767. Other titles sold by Bottarelli: 'Lettres du Chevalier Robert Talbot, de la Suite du Duc de Bedford à Paris, en 1762, sur la France, comme elle est dans ses divers Départements: avec nombre de particularités intéressantes touchant ses Hommes en Place. A Amsterdam 1766'; a 'large pamphlet, price 2s. 6d. Stitch'd in blue paper'; 'Mémoire pour le Sieur Maubert de Gouvest, Secrétaire du feu Roi de Pologne, Electeur de Saxe, Auguste III'; and 'a pamphlet, price 1s. 6d' (*ibid.*).

² Casanova, ix. 388.

³ See Kelly, i. 222-5.

and headed the poetry department until at least 1790, when he wrote the libretto of Haydn's *L'anima del filosofo*.¹

When in 1772 Hobart withdrew from opera management, comic operas temporarily disappeared from the King's Theatre rosters. The new managers focused on *opera seria*, carried by the composer Sacchini, the *primo uomo* Millico, and the *prima ballerina* Mademoiselle Heinel.² However, on 22 May 1773, at the end of their first season, the new opera directors admitted in *The Public Advertiser* that receipts had 'been generally inadequate to the expenses'. Comic opera began to re-appear at the King's Theatre from December 1773, but it would take until February 1775 for the genre to be rehabilitated as an important ingredient of the London opera house repertory.³

¹ See Price, 'Italian Opera and Arson', 88.

² See *LS*, iv. 1653-1733.

³ There were nine comic performances during 1773-74; see *LS*, iv. 1768ff. For the 1775 comic performances, see *LS*, iv. 1864ff.

Part Three

General Considerations on Singers and Production

1. The Singers of Italian Comic Opera

Between 1760 and 1770 thirty-seven singers were involved in the burlettas presented at the King's Theatre, and as such they are representatives of the Italian *buffo* profession in the second half of the eighteenth century. Not all of them were dedicated *buffi*. Most of the singers of *parti serie* were *opere serie* performers who only occasionally lent their voice to burlettas. Even famous *prime buffe* such as Maria Paganini, Anna De Amicis and Anna Zamperini also specialized in *prima donna* roles. Though some seasoned *buffi* such as Andrea Morigi, Angelica Maggiore, and Teresa Piatti were summoned to sing serious parts only in London, many others also tried both genres outside England. In fact, only a minority of the London *buffo* protagonists seem to have sung exclusively in comic opera: the *primi buffi* Carlo Paganini, Domenico De Amicis, Giovanni Lovattini and Lavinia Guadagni, and the untalented *terzo buffo* Pietro Leonardi. As will be seen, this had implications for the stature of comic opera as a genre. However, though many singers appeared in comic as well as serious operas, only the very gifted performers were *successful* in both styles. One such singer was Anna De Amicis, who, combining the specific talents needed for each genre, was a great vocal *virtuoso* and an excellent, sensitive actress.

1. The Careers of the Buffi

Most of the *buffi* discussed here were seasoned travellers living out of a suitcase, perhaps even more so than serious singers - strikingly, only when Anna De Amicis became a singer of *opera seria* was she connected to the same theatre (San Carlo in Naples) for more than a year or two. In Italy they never stayed at the same theatre for more than two subsequent seasons. Their journeys covered most of Europe, including Austria, Hungary, Czechoslovakia, Germany, the Netherlands, Ireland, England, Spain, Portugal, Sicily and France. This flexibility greatly helped to promote the comic genre. One can easily picture the Paganinis and the De Amicis, the Zamperinis and Lovattini traversing Italy, journeying abroad, changing coaches and boats, with copies of burlettas in their luggage. Gaetano Quilici went as far as Cadiz where he initiated the only known revival of J.C. Bach's pasticcio *Il tutore e la pupilla* (1767), the première of which he had taken part in in London. Comic family troupes strolling over Europe and diffusing the comic genre, were numerous: the Baglionis (who actually

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commissioned librettists to write burlettas for them)¹ in Italy and Austria, the Giordanis, the De Amicis, the Guadagnis, the Zamperinis, the Ristorinis in London, Dublin, Brussels, Amsterdam, Warsaw, Lisbon, etc.

Family troupes, with the paterfamilias as the impresario and the young daughter as the captivating soubrette, not only helped to disperse burlettas but also played an essential role in the launching of the careers of female *buffe*, who were often introduced to the audience at a very young age. Lavinia Guadagni made her first appearance at the age of fourteen, Anna De Amicis at nine and Anna Zamperini at only eight. And while Anna De Amicis, Lavinia Guadagni, Vittoria Querzoli and Teresa Giacomazzi soon left the company of their (often less talented) relatives, Anna Zamperini's family continued to join her on all her travels, even when they did not have the prospect of an engagement. The careers of other famous *buffe* in Italy (the Roman Baglioni sisters and the Tonelli sisters who were protagonists of the Paris *Querelle des Bouffons* in the early 1750s) confirm that a familial context was virtually the only one at that time which provided the opportunity for a female comic singer to develop into and work as a first singer. Male singers (*buffi*) apparently were more *Einzelgängern*, most of them not being introduced to the opera stage by family members. Exceptions are Carlo Paganini, who appears to have been led to the stage by his wife; Giovanni Battista Zonca, whose uncle (brother?) Giuseppe recommended him to the Mannheim court;² and Lorenzo Piatti, who may have owed his London engagement to his sister Teresa.

Singers of comic opera usually spent twenty to thirty years on the stage. Of all the singers concerned here, the male singers Morigi, Lovattini and Savoi had the busiest careers, each with more than a hundred productions to his record. Morigi, Savoi and Benedetto Bianchi had to study the highest number of roles (more than seventy). Despite the many productions in which he was involved, Lovattini learned considerably fewer roles (about fifty-five), confirming his contribution in the selection of the repertory at the theatres at which he performed. The same is true for the Paganinis, Lavinia Guadagni and Anna De Amicis who often played in the same operas, whereas for the minor

¹ E.g. Goldoni's highly successful libretto of *Lo speziale* was commissioned in 1752 by Francesco Baglioni and Francesco Carattoli, who then took the opera to a number of other Italian theatres; see Sartori, no. 22376, citing the preface of the libretto of *Lo speziale* for the production of Venice, 1755: 'essere stato composto il presente libretto tre anni sono in Bologna ad istanza del Signor Francesco Baglioni, e del Signor Francesco Caratoli'.

² See also Rudhart, 167n; Walter, 234; Münster, 'Zonca, Giovanni Battista', *New Grove*, xx. 707. Giuseppe Zonca at that time was engaged as a composer at the neighbouring Bavarian court in Munich.

singers Margherita Gibetti, Pietro Sorbelloni, Giovanni Battista Bassanese and Teresa Giacomazzi virtually every production involved the tackling of a new part.

While women usually started performing at a very young age (Zamperini, De Amicis, Polly Young, Angiola Calori, Clementina Cremonini), safely surrounded by their family, men tended to make their debut later in life but often had a longer career, continuing to sing as long as their voice allowed them. Lovattini was fifty when he ended a career of twenty-six years. Morigi appeared on the stage until he 'had lost every note of his voice', having spent thirty-three years on the stage.¹ Some *buffi* did not stop performing even when their voices had gone. Casanova recollected a performance at the Cocomero Theatre in Florence by the famous *buffo* Pietro Pertici, who had sung in London at the end of the 1740s, as follows: 'Only Pertici pleased me. Unable to sing any longer because he had grown old, he had turned actor'.² Zonca, having sought financial insurance against old age in a long term commitment to a German patron, was nearly sixty when he allowed himself to retire. Less successful *buffi* often had to resort to additional incomes after the prime of their career. Christiano Tedeschini and Gaetano Quilici became music teachers, 'trot[ting] about from house to house every morning, to give lessons for two guineas a dozen, while the winter lasts', as Baretti described the career of a music teacher in London in the 1760s, adding that 'scarcely one in twenty has found himself twenty pounds the better at the year's end'.³ Leopoldo De Michele turned to co-ordinating opera productions, music copying and teaching. Gio. Battista Zingoni applied for and was appointed *maestro di cappella* at the Dutch court. Pietro Sorbelloni became a priest and Domenico De Amicis became a postmaster.

Marriage would often curtail the auspicious career of a female comic singer. The appearance of female singers on the public stage seems to have posed no moral problems as long as they were children or adolescents; they were then considered prodigies. But once grown up, respectable women avoided that 'tableau des ordures' as Goudar called the public stage.⁴ The talented Anna Zamperini quit the stage to disappear into domesticity by means of a 'very advantageous marriage' when she was

¹ J[ulian] M[arshall], 'Morigi, Andrea', *Grove*1, ii. 366, cited above, p. 162.

² Casanova, vii. 145.

³ Baretti, i. 149-50; cf. Burney, *General History*, i. 863n: 'Plutarch informs us that Dionysius the tyrant of Syracuse, when he had lost his kingdom, became a schoolmaster, the common resource of opera composers and singers, who after being dethroned in the theatre often submit to the same drudgery'.

⁴ G[oudar], *De Venise*, f. 2r.

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hardly twenty-five.¹ Other promising female singers who stopped singing surprisingly early (Eberardi, Gibetti, Giacomazzi) probably did so because their husbands objected to their appearing on public stages. There is one famous exception: the rich physician Francesco Buonsollazzi, aware of his new wife's artistic qualities, encouraged Anna De Amicis to resume her singing career (she was twenty-five when she married Buonsollazzi). She continued to sing in public for another ten years until the education of her children prompted her to retire.

The only married *buffe* who are known to have been allowed to continue their careers were the wives of musicians and dancers. Lavinia Guadagni remained a singer after she married the composer Alessandri, as did Gori after she had become the wife of the violinist Giovanni Salpietro; Valsecchi sang for another decade after her marriage to the dancer Carlo Ruesler; Maggiore married the singer Francesco Gallieni, appeared with him on the stage for a while, but soon built up her own brilliant career in Spain and Italy, leaving Gallieni at home.² Unmarried or widowed female singers, whether successful or not, continued performing until an advanced age. Maria Paganini, for example, retired from the stage when she was about fifty-five and in deep financial trouble, begging Farinelli and Padre Martini for help; no trace of Carlo Paganini can be found for the last ten years of his wife's career. On the other hand, Angiola Calori's career illustrates how some female singers succeeded in exploiting their talents to secure a living outside marriage and obtain an independence exceptional for women in the eighteenth century, at the expense, though, of a good reputation. After she had left her husband Signor Constantini, Calori apparently grew so rich that Constantini came to London in search of his wife and her fortune - the story goes that she got rid of him by paying him off.³ It was said, though, that her many lovers greatly contributed to her fortune.⁴ Moreover, her richness was obviously temporary: she was compelled to continue performing until she was fifty-one, when her singing qualities were 'impaired by time'.⁵

¹ See [Borde], iii. 330, cited above, p. 136.

² Francesco Gallieni seems to have retired from the stage when his wife left for Spain. See Sartori, nos. 1689, 4587, 4216 (+ suppl.), 22000, and Sartori, vol. vii (Indice dei cantati), 301.

³ Casanova, ix. 306-10.

⁴ See above, p. 52.

⁵ Burney, *Musical Tours*, ii. 140, cited above, p. 53.

2. The 'Bad Voices' of the Buffi

Singers of comic opera were generally considered less talented than their serious colleagues. In 1755 Count Algarotti wrote that, because of the 'very limited abilities of their singers', composers of intermezzos and comic operas were not able to 'indulge their own fancy in a wanton display of all the secrets of their art' (which he thought was in fact quite beneficial for the expressiveness of the music).¹ According to Burney, the *buffi*'s lack of talent was partly to be blamed for the imperfections detected in Piccinni's compositional style: 'Indeed Piccinni is accused of employing instruments to such excess, that in Italy no copyist will transcribe one of his operas without being paid a sequin more than for one by any other composer. But in burlettas he has generally bad voices to write for, and is obliged to produce all his effects with instruments ... indeed, this kind of drama usually abounds with brawls and squabbles, which it is necessary to enforce with the orchestra'.²

This was not entirely fair to the *buffi*. Firstly, composers of *opere serie* too made use of Piccinni's device. It is known that J.C. Bach in *Orione*, his first London opera, had 'his chorusses roar, his basses thunder, and his airs float in an ocean of symphony' for a 'very important purpose, which was, to assist the defects, and conceal the faults, of the voices he had to compose for. Flutes, hautboys, bassoons, and clarinets, were accordingly employed'.³ It is true that the most gifted singer of burlettas in London in the 1760s, namely Anna De Amicis, whose exceptional vocal capacities were widely recognized, soon opted for an exclusively *seria* career; that the singing abilities of some second and third *buffi*, such as Leonardi, who had 'no voice nor talent for music', indeed appear to have been below par;⁴ and that burletta scores were often characterized by simple melodies, in which modulations and melismatic passages were restricted. However, as mentioned above, many *buffi* switched between genres too easily not to have been capable of singing *seria* arias as well. There was no unbridgeable stylistic gap between comic and serious arias. It was not unthinkable for an aria from an *opera seria* to find its way into a burletta - and not only to the *parti serie*. *Gli intrighi per amore*, for example, performed by the De Amicis company in Dublin, at the beginning of 1762, capitalized on the hilarious relationship between the music teacher and his pupil, and used the aria 'Povero cor' from Metastasio's

¹ Algarotti, cited above, p. 27.

² Burney, *Musical Tours*, i. 249.

³ Bimolle, cited above, p. 114.

⁴ Kielmansegge, cited above, p. 77.

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Nitteti, in which the pupil (Anna De Amicis) could show off her virtuosity. As will be seen, the misconception about the *buffi*'s lack of singing talent resulted from an insufficient knowledge of the real language and ambitions of mid-eighteenth-century comic opera.

The alleged lack of vocal virtuosity was partly ascribed to the inadequate training of the *buffi*. When Burney in August 1772 attended a performance of the burletta *Le finte gemelle* in Munich, he made the following observation about the *prima buffa*: '[Stella] Lodi sang charmingly; her voice and figure would make her a capital singer in a serious opera, *if she were well taught*'.¹ Leopold Mozart witnessed how 'one or two' of the *buffo* company in Vienna (including Eberardi and Filippo Laschi), for whom Mozart was to write his first (comic) opera, *La finta semplice*, had to learn their songs 'entirely by ear', being unable to read music.² When Burney compared the minor *seria* singer Cremonini with the *terza buffa* Eberardi, he concluded that Cremonini was less 'amiable', but 'had more schooling'.³ He also recollected that 'it has been said that Sig^r Lovatini who sung so well had no knowledge of music', but he warned that 'this assertion must not be understood too literally'; it meant that Lovatini 'c^d not sing at *sight*, or learn [his] parts without a master to play them over, perhaps a thousand times'.⁴

Not much is known about the *buffi*'s musical education in the second half of the eighteenth century. Many female comic singers seem to have received their training exclusively from members of their family. Anna De Amicis may have been an exception in that she took lessons at the famous Viennese singing school of Vittoria Tesi and studied in Paris, after she was taught by both her parents. Angiola Calori also received musical training outside the family circle. She was taught to sing and play the harpsichord by the famous castrato Felice Salimbeni, who during her youth would have helped her into the disguise of a young castrato, named Belloni.⁵ A letter from Paolo Morellato, a composer and keyboard-instrument maker of Vicenza, to Padre Martini in Bologna reveals that in 1765, after she had returned from London, Calori was taking singing lessons with Morellato and practised Martini's duets,

¹ *Musical Tours*, ii. 53. The italics are mine.

² Mozart, *Letters*, 88: letter to Lorenz Hagenauer, 30 July 1768.

³ *General History*, i. 864.

⁴ Letter to William Mason, 8 June 1795, cited in Burney, *Memoirs*, 93.

⁵ See Casanova, ii. 26-8.

which apparently pleased her greatly.¹ Maybe some of the male comic singers received their education at one of the Neapolitan conservatories.² Others may have been trained as choir boys: Zonca, for example, was a singer of the *cappella* of the S Antonio Basilica in Padua before he entered the operatic world.

The comic opera singers' lack of basic music knowledge should not be exaggerated. After all, several *buffi* became music teachers, and often played instruments as well. Anna Zamperini played the mandolin, De Michele the harp, Angiola Calori and Polly Young the harpsichord, and Zonca the glass harmonica. The last two also tried composing, as did Quilici, Zingoni, Bassanese, Polly Young, Lorenzo Piatti and Anna De Amicis. Besides, according to Ange Goudar, insufficient musical knowledge was not restricted to the *buffi*:

Of the three or four hundred actresses who perform music today, there are unbelievably only five or six who know music; Mademoiselle Gabrielli, Mademoiselle Deamici, Mademoiselle Taiber, &c. &c. They read music from an open book; the others read it from a closed book, that is, with no book ... But ... how can an actress play her role without knowing the basic principle of her art? Here is the answer: a musical animal on two feet, called in Italy *il signor maestro*, proceeds to the singer. He beats on a piece of wood called a harpsichord; this harpsichord produces sounds, these sounds form tones and these tones form the arias which she learns by heart, and from there she will sing them in the theatre in such a manner as if she knows them by her talent; God save those mortals who dare to dispute her title of *virtuosa*: she will scratch out the eyes of the man who is audacious enough to say she knows no music.³

Burney too recalled how he had 'frequently performed that office [of music maestro] to very great singers'.⁴

The most conspicuous talents of good *buffi*, glossing over possible vocal deficiencies, were their acting skills. Attending a performance of *L'amore senza malizia* in Munich in the summer of 1772, Burney commented on one of the *buffi*, Signor Guglielmini, saying that he was 'a man whose

¹ See Morellato's letter to Padre Martini, 20 Dec. 1765, summarized in Schnoebelen, no. 3425.

² See the chapter on education and training of Italian castrati in Barbier's *Histoire des castrats*.

³ Goudar, *Le brigandage*, 55 ('Sur trois ou quatre cents actrices qui exercent aujourd'hui la musique, chose incroyable! Il n'y en a que cinq ou six qui sechent la musique; Mademoiselle Gabrielli, Mademoiselle Deamici, Mademoiselle Taiber, &c. &c. Celles-ci lisent la musique à livre ouvert; les autres la lisent à livre fermé, c'est-à-dire sans livre ... Mais ... comment une actrice peut-elle jouer son rôle sans le moindre principe de son art? Le voici: un animal musical monté sur deux pieds qu'en Italie on appelle *il signor maestro*, se rend chez la chanteuse. Il frappe un morceau de bois qu'on appelle clavessin; ce clavessin rend des sons, ces sons forment des tons, & ces tons se trouvent dans ses ariettes qu'elle apprend par coeur, & lorsqu'elle les fait, elle va les chanter sur le théâtre d'un air aussi suffisant que si elle les tenoit de son talent; car Dieu garde à tous mortels qui oseroient lui disputer le titre de *virtuosa*: elle arracherait les yeux d'un homme qui serait assez osé pour lui dire qu'elle ne sait pas la musique').

⁴ Letter to William Mason, 8 June 1795, cited in Burney, *Memoirs*, 93.

action and humour make some amends for a total want of voice'.¹ In 1768 Sonnenfels described the famous Francesco Carattoli, then at the end of his career, as follows:

[Carattoli] is hardly a singer any more ... but all the more an actor; and so he somehow knows how to get away without really singing ... Hogarth should constantly be standing in front of the stage in order to draw the postures taken by this actor, in every piece he would be able to collect a number of the most excellent cartoons. His face in particular is expressive, true as nature herself; his acting has many facets and is varied; his insight is considerable.²

Crito stated in *The Public Advertiser* of 11 April 1767 that the Italian comic operas 'require performers possessed of more requisites than the serious, as actors, tho' not as singers'. Singers acknowledged this. When Michael Kelly was asked to play the Frenchman in *Il Francese in Italia*, one of his first big comic roles, he decided to look up Filippo Laschi, 'the greatest actor of the day' who was living in retirement in a country house near Florence, and take acting lessons from him.³

Buffoonesque acting was one of the main ingredients of the comic genre. As will be seen, it not only allowed the ridiculing of marginal behaviour but also an opportunity to lampoon the static behaviour of the singers of its rival: the *opera seria*.

In this respect, top singers of *opera seria* with a *buffo* past held a winning card. Anna De Amicis' career as an acclaimed *prima donna* greatly benefited from her training in comic acting with Vittoria Tesi. As has already been mentioned, two of the elements that distinguished her performances from those of other singers were her expressiveness and her 'empathy' with her stage personae. The same applies to Antonia Bernasconi, a former *prima buffa* who successfully created Alceste in Gluck's opera and whose ability to enter completely into her role made her performances strikingly superior to those of her colleagues who played opposite her in Vienna in 1768 and whose movements were 'rigid and strained'.⁴ Famous castrati often started their careers in *buffo* roles. In 1752, one of Domenico De Amicis' colleagues on the stage was fourteen-year-old Giuseppe Aprile, who later conquered the international *opera seria* stage, and who 'was considered one of the greatest singers of his time, as

¹ Burney, *Musical Tours*, ii. 47.

² [Sonnenfels], 170 ('Caratoli ist wenig Sänger mehr, aber desto mehr Schauspieler; und er weis gewissermassen, den Gesang entbehrlich zu machen ... Hogarth dürfte beständig vor der Bühne stehen, um die Stellungen dieses Schauspielers abzuzeichnen; er würde in jedem Stücke eine Reihe der vortrefflichsten Karikaturen sammeln können. Sein Gesicht besonders ist ausdrucksvoll, wahr, wie die Natur selbst; sein Spiel manigfaltig, und wechselnd; seine Einsicht groß').

³ See Kelly, i. 108.

⁴ [Sonnenfels], cited above, p. 69.

much for his acting as for the quality of his voice'.¹ Gaetano Guadagni too sung *buffo* roles in London at the very beginning of his career.²

Some *buffi*'s sense of humour and talent for improvisation was legendary. On an opera night at the Regio-Ducale in Milan in the summer of 1770, the absence of the first tenor disappointed the audience. Burney, who was in the audience, recalled:

all his part was cut out and the baritono, who did a blustering old father's part that was to abuse his son violently in the first scene and song, finding he had no son there, gave a turn to the misfortune which diverted the audience very much and made 'em submit their disappointment with a far better grace than they would have done in England, for instead of his son, he fell foul on the prompter, who here as at the opera in England pops his head out of a little trap door on the stage.³

Kelly remembered that Morigi at the King's Theatre 'never sung his old song, "Paterio Giuddizzio",⁴ without applause; for if the audience failed, he never failed to applaud himself. He would make his exit, clapping his hands loudly, and saying, "Well! if they want taste, I do not!"'⁵ It should be noted that comic operas undoubtedly were much funnier than the preserved librettos suggest, much of the humour resulting from the quasi-improvised acting of the singers on the stage.

3. The Status of the Buffi

The influence of singers in the eighteenth-century *opera seria* world is well enough known. Apart from the proverbial capricious behaviour of a blasé *prima donna* or an ambitious castrato regularly disrupting day-to-day programming, examples abound of singers insisting on involvement in the actual construction of an opera. Anna De Amicis, who was to create the role of Giunia in *Lucio Silla*, the new opera planned for the carnival season in 1772 at the Milan opera house, suggested that she might compose her own arias when she heard that the fourteen-year-old Mozart was to write the music. Singers lobbied to have their familiar show pieces inserted in whatever opera they had to perform in. The London debut of Filippo Elisi, the new *primo uomo* of the King's Theatre, in December 1760 is only one example: Burney reported that *Arianna e Teseo*, the opera mounted for the occasion,

¹ Mariangelo Donà, 'Aprile, Giuseppe', *New Grove*, i. 511.

² See King and Willaert, 248-9.

³ *Music, Men and Manners*, 53.

⁴ From Anfossi's popular *I viaggiatori felici*, frequently revived in London, where Morigi played the role of Paterio (see libretto *I viaggiatori felici*, London, 1782: Act II, scene 2).

⁵ Kelly, i. 110.

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contained 'several airs of Jomelli, which Elisi introduced in different operas, [and which] were calculated to shew the dexterity and accuracy with which he could form remote intervals'.¹ Particularly in places such as London, where - according to Burney - 'the audience seems to care little about the music or the poetry, as long as the performer is of the first class, and very miraculous and enchanting', singers of *opera seria* were admired and privileged.²

Though many *buffi* enjoyed international popularity and performed at the most famous theatres, they did not possess the prestige of their *seria* colleagues. Not only were their vocal abilities considered inferior (which would show in simple and undecorated arias), the characters they had to portray were devoid of the grandeur and moral dignity of their serious counterparts and their genre was viewed as a mere degradation of what effected the *ultimate* opera experience: *opera seria* - some even thought burlettas merely 'pleasing to the numerous vulgar'.³ *Buffi* were much less discussed in reviews and contemporary music histories, they were consistently paid less and enjoyed fewer privileges. Lovattini, one of the most highly regarded *buffi* of his time, apparently never earned more than £900 for a King's Theatre season, while first singers in *opera seria* easily received more than £1000. Lovattini's entrance into private *beau monde* circles, outside the opera house, seems to have been restricted: there are no stories of Lovattini (or any other *buffo*) sharing the table of the great and being showered with gifts, as was the case with top singers of serious opera, such as Manzuoli and Tenducci.⁴

4. Why They Came to London

It is interesting to see why *buffi* came to *opera-seria* oriented London and how they got on. Like singers of serious opera, most burletta performers were extremely keen on having a King's Theatre contract. One is reminded of Giuseppe Giustinelli's tears on dismissal from the King's Theatre by the new manager Felice Giardini in the summer of 1763. Many did not mind the demotion that often came with an engagement at the King's Theatre (Calori, Curioni, Sartori and Valsecchi each preferred a

¹ *General History*, i. 860.

² *Ibid.*, i. 684.

³ Baretto, i. 180.

⁴ Anna Zamperini was showered with presents by admirers, but this was not merely out of respect for her vocal talents.

London career as second woman to an Italian career as principal singer), and some remained in London after their King's Theatre contract had expired, hoping (often in vain) for a new one. Some, like Leopoldo De Michele, Antonia and Maria Zamperini, and Antonia Giacomazzi ventured the long and expensive journey to London even without the guarantee of a contract. Others seem to have considered a King's Theatre contract the pinnacle of their career or an attractive *fin de carrière* (Carlo Paganini, Domenico De Amicis, Luciani and Querzoli).

The difficulties of a long and often dangerous journey from the Continent to England were bravely overcome. When Maria and Carlo Paganini crossed the Channel in September 1760, the Seven Years War, partly fought at sea, was raging. Reports about naval battles appeared daily in the press and demonstrate how the Paganinis' journey might have been hampered. For example, *The London Evening Post* of 16 - 18 September (the Paganinis arrived in Dover around 18 September) reported: 'They write from Flushing of the 6th Instant, that an English sloop passed by that place the preceding day from Rye bound to Rotterdam, and was taken by a French privateer within sight of Ter Veer; but was retaken the same day by an English tender'. Notoriously bad English food and an inclement climate were also heroically faced. One Italian member of the 1763 King's Theatre personnel described how they hibernated in London: 'in this expensive metropolis, we poor Christians are reduced during Lent to the melancholy alternative of either fasting like our founder, or living on rotten eggs, stinking fish, train-oil, and frost-bitten roots and herbage'.¹ Filippo Elisi hated the English climate, which brought him colds and fevers, but that did not deter him from returning to England if a new contract was offered.²

Clearly it was London's fame as one of the most prestigious and highest-paying theatrical cities in Europe which made a King's Theatre contract so alluring. It was said that in London Italian singers were 'received among our nobility, with as much splendor as a foreign ambassador', and that their salary went 'beyond that of a first minister of the country'.³ Moreover, a London engagement opened doors to other prestigious contracts. Singers such as Maggiore, Eberardi and Carmignani, who

¹ Bimolle in *LC* 21-3 Apr. 1763.

² See Gray, ii. 716, Walpole, xxi. 459 and Schnoebelen, no. 1901, referred to above, p. 86, 122.

³ *Thoughts upon the present condition of the stage*, 42. See also, for example, La Combe, 88: 'Pas de villes ont autant de spectacles que Londres ... Les premiers Acteurs ou Musiciens sont payés avec une magnificence qui prouve combien cette ville a besoin d'amusements'. See also Gaetano Guadagni who was said to receive the lavish sum of £1,600 for the 1769-70 season.

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had held second positions before or during their King's Theatre engagement, upon returning to Italy were offered first roles at the most prestigious theatres. When Gaspare Savoi, who sang second roles at the King's Theatre in 1766, was later accepted to sing in the lofty Concert Spirituel series in Paris, he used his London experience as a *carte-de-visite* (though he thought it necessary to boast about his position, pretending he had been a 'premier acteur' in London rather than a second one).

England was not, however, Elysium for all Italian singers. According to Joseph Baretti, the King's Theatre high salaries were a myth. It was claimed, he said, that the opera performers were not paid as liberally at, say, Naples as they were at London, and that the singer Catterina Gabrielli, for example, earned only £900 in one year in Italy. 'Would then Gabrieli [*sic*] be more liberally paid if she was engaged for the Hay-market?', he wondered, 'there she would scarcely be paid more than a thousand pounds, and be at the expence of coming and going, besides the greater expence that she would be put to for living, which is, at least, thrice dearer in London than in Naples'.¹ And he continued that some English writers seem

firmly persuaded, that the Italian musicians get vast heaps of guineas here, and buy large estates with English money when they go back to their homes: but let [them], if [they] can, name more than one Italian singer who ever grew rich in England since Senesino. I have seen for ten years the operas in the Hay-market carried on to the great satisfaction of the English musical ladies; but I have likewise seen almost all the chief Italian performers there return home very poor, or with very small savings in their pockets, in spite of their *enormous salaries*, and *prodigious benefits*. Visconti, Serafino, Mattei, and one or two more, carried away, it may be, four or five hundred pounds each, one with another: but Mingotti, Potenza, Cornacchini, Ricciarelli, and many more went away moneyless; as they chose to submit to an unjust abatement in their salaries, rather than trust twice to those jurymen, who made strange mouths on hearing that people were paid *a thousand pounds for a song*. Then the singers of less note are so poorly paid, considering the dearness of every thing in London, that they struggle under great difficulties all the time they stay here; get themselves into jail pretty often for debt and at last return home as poor as they came.²

Of all the singers involved in burlettas at the King's Theatre in the 1760s, only Lovattini, who with £900 a year was the best-paid London *buffo* and who was said to have retired from public life 'with very ample means', and Calori, who returned from England with 'fifty thousand ducati del regno at Naples, and the same amount in diamonds', are known to have become rich partly through their London engagements.³ Leopoldo De Michele died a wealthy man, but obviously he had enriched himself mainly by non-singing activities. The third *buffa* Margherita Gibetti, on the other hand, earned

¹ Baretti, i. 148.

² *Ibid.*, 149.

³ Kelly and Casanova, cited above, p. 52, 128.

only £115 during the entire 1768-69 season, which is not much considering that seven years earlier Giovanni Battista Zonca had needed £52 to cover his travel expenses from Italy to London, and that Pietro Leonardi's journey to England was said to have cost no less than £200. Also, a King's Theatre contract seems not always to have guaranteed continued success: the careers of the young singers Giacomazzi, Bassanese and Gibetti were broken off after their King's Theatre engagements; and three and a half years after he returned from London, Lorenzo Piatti was finally signed up at the Regio Teatro in Turin, where, according to Rosselli's statistics, he was the second-worst-paid *secondo uomo* (at that theatre) between 1740 and 1780.¹

Though being welcomed with delight by the London *cognoscenti*, Italian singers often faced contempt among the philistines. The paranoid suspicion that Italian singers 'annually carry out of the Kingdom so inconsiderable sums of money, and sneer at us the same time, and think they may treat us with any trash they please to present, and give a disadvantageous and contemptible idea of our national taste to foreign countries' was ingrained in the minds of many Englishmen.² A letter in *The Public Ledger* of 16 September 1760 reveals that what Baretto called poverty amongst Italian singers in London, caused by low salaries and a hyper-expensive daily life, Londoners labelled pure Italian avarice and greediness:

We can now see into the penury and meanness of those who have acquired thousands by our folly and extravagance - we know, while in England, how miserably they live, because they will save all they can to spend in their own country; I mean how they live among themselves when from the tables of the great: - sheeps heads, farags of mutton, pork cuttings, sprats, herrings, turnips, potatoes, cabbages, &c. are the highest instances of luxury among them; nay, such is their hatred to the nation that caresses them, that if it were possible to live upon the dirt or filth of the streets, they would rather do it, than the least farthing should come back again into an Englishman's pocket.

Some Italian singers were relieved to leave the King's Theatre, despite its magnetic fame. Maria and Carlo Paganini could hardly wait to go back to Italy after only two seasons, suffering from head colds and home sickness and disappointed by the quickly declining attention from the London audience. Anna De Amicis seems to have refused to return to London in 1769 for another King's Theatre engagement: attractive contracts at the prestigious San Carlo Theatre in Naples and hurt pride after being dismissed from the King's Theatre by Giardini in 1763 may both have dissuaded her.

¹ See Rosselli, 126-9.

² *PA* 17 Mar. 1767.

2. The Staging of a Burletta at the London King's Theatre in the 1760s

Though singers of comic opera did not enjoy the prestige nor possess the charisma of their *seria* colleagues, a closer view at the mechanisms at work behind a burletta production in London in the 1760s reveals that, contrary to what one would expect, *buffi* often had quite a big impact on what the audience was offered at eminent opera houses such as the King's Theatre.

1. The Importers

The London opera management, possibly in agreement with the board of patrons, decided on the genre(s) to be presented and recruited singers accordingly. In the 1760s economic strictures and marketing motives forced the limitation of the expensive production of *opere serie* and prompted the London opera managers to install *opera buffa* troupes. But neither Mattei, who had been a singer of *opere serie* before she turned full-time opera director, nor the English managers Vincent, Gordon, Crawford and Hobart were very familiar with the Italian comic repertory, and none of them appears to have been deeply involved in the selection of the individual burlettas to be performed. Only one instance is known in which the management clearly decided on the actual opera programme: it vetoed the planned production of Badini's *I Francesi in Corsica*, to be shown in the spring of 1770. The opera's criticism of French imperialism touched too delicate a political nerve to be presented during the precarious peace between France and England in the post Seven-Years-War era, and, to Badini's indignation, it was removed from the roster.

The established notion that operas were occasionally imported from Italy in the diplomatic bag (at the instigation of a noble patron), or through British tourists making the obligatory Italian grand tour, cannot be substantiated for the London burlettas of the 1760s.¹ Only one comic opera is known to have arrived in England through diplomatic channels. After having seen Goldoni's and Gassmann's *Gli uccellatori* at the Cocomero Theatre in Florence in April 1761, Horace Mann wrote to Horace Walpole that it was 'the prettiest burletta' he had ever seen, on which Walpole replied three

¹ See for example Petty, 37-8, discussing British travellers and ambassadors in Italy who could have been possible suppliers of King's Theatre operas.

weeks later: 'As we have a rage at present for burlettas [the Paganinis were conquering the London stage during their first season], I wish you would send me the music of your present one, which you say is so charming'.¹ 'I am much obliged to you', he answered on the arrival of the copies in January 1762, 'the Uccellatori ... shall be performed, if they will take it'.² Despite Walpole's promotion, the opera was not staged at the King's Theatre until eight years later (18 December 1770), when the singers who had impressed Mann so much in the burletta in Florence in 1761 (Catterina Ristorini and Michele Del Zanca)³ were engaged at the London opera house. Though an eminent patron and zealous opera lover, Walpole had painfully little influence on the opera repertory.

Surprisingly, the contribution of the London opera house composers to the importation of burlettas was also small. Although Cocchi, Guglielmi and Alessandri all had comic operas in their portfolio when they arrived at the King's Theatre, only Guglielmi had two of his earlier Italian creations revived in London: *Il ratto della sposa* and *La sposa fedele* (under the title of *La costanza di Rosinella*), the latter of which may have been co-promoted by Anna Zamperini, who had sung lead roles in Italian revivals of the burletta before. Even separate arias from existing operas written by King's Theatre composers seem rarely to have been selected for the London opera house productions. From the three burlettas Cocchi composed for Venice in the early 1750s to texts by Goldoni (*La mascherata*, *Le donne vendicate* and *Li matte per amore*) only two arias were used for the King's Theatre burlettas presented in the early 1760s when he was the house composer (see appendix II, tables 1 and 5).

Obviously once the *buffo* troupe had arrived at the King's Theatre, it was given almost *carte blanche* concerning the programming of the Tuesday night performances. The actual repertory of comic operas performed at the King's Theatre depended largely on the *primi buffi* and the burlettas they had performed before they arrived in the English capital. It was the input of the Paganinis, the De Amicis and Giovanni Lovattini that was pivotal for the rise of comic opera in London.⁴ Their repertory

¹ Walpole, xxi. 501, 506: Mann to Walpole, 25 Apr. 1761; Walpole to Mann, 14 May 1761.

² Walpole, xxi. 561: to Mann, 4 Jan. 1762.

³ See Sartori, no. 24181; libretto *Gli uccellatori*, London, 1770.

⁴ Not all principal singers had a big influence on the London repertory. As stated above, Anna Zamperini may have helped to mount Guglielmi's *La sposa fedele* during her stay in London in 1766-67, but she was not influential enough to have *Il ratto della sposa* selected, although the *prima buffa* role had been conceived for her (Venice, 1765); *Il ratto della sposa* was performed in London in 1767-68, with Lavinia Guadagni in the main role.

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in England reveals too close a similarity to that of their pre-London career not to have been selected, at least partly, under their guidance. Of the eight comic operas performed by the Paganinis at the King's Theatre, at least four belonged to their Italian and Berlin repertory - a fifth one was newly written for London, while another seems to have been supplied by the *seconda buffa* (Teresa Eberardi). It is hardly coincidental that all the burlettas presented by the De Amicis had been performed by them the year before in Dublin - apart from one, *La finta sposa*, which they had premièred in Bologna in 1754. The singer who was the most important 'import trader' of Italian burlettas in London in the 1760s was undoubtedly Lovattini. During his first London years every single comic opera staged at the King's Theatre belonged to his repertory. Many of the *primi buffi* roles had been written in Italy especially for him. However, the longer he stayed in London, the smaller the number of Italian imports new to the London audience became: his supply of burlettas obviously began to peter out, the shortage being made up by repeat performances (*La buona figliuola*, *La schiava*, etc.) and the composition of new burlettas by Guglielmi, Alessandri, Pugnani and Giordani.

As is clear from the table below, imports of Italian productions new to London constituted the main part of the King's Theatre comic repertory in the 1760s, but their number diminished towards the end of the decade, as did the impact of the *buffi* on the repertory.

Comic opera productions at the King's Theatre in the 1760s

Season	Total	New imports	Newly written for the King's Theatre	Repeat productions
60-61	3	1. Il mondo della luna 2. Il filosofo di campagna 3. Le pescatrici	/	/
61-62	5	1. Il mercato di Malmantile 2. Bertoldo, Bertoldino e Cacasenno 3. Le nozze	1. La famiglia in scompiglio	1. Il filosofo di campagna
62-63	4	1. Il tutore e la pupilla 2. La cascina 3. La calamità de' cuori 4. La finta sposa	/	/
66-67	4	1. Gli stravaganti 2. La buona figliuola 3. La buona figliuola maritata 4. Il signor dottore	/	/
67-68	7	1. La schiava 2. Il ratto della sposa	1. La moglie fedele 2. I viaggiatori ridicoli	1. La buona figliuola maritata 2. La buona figliuola 3. Il filosofo di campagna

68-69	12	1. Gli amanti ridicoli 2. Le donne vendicate 3. Lo speziale 4. Le serve rivali	1. Il re alla caccia 2. Nanetta e Lubino	1. I viaggiatori ridicoli 2. La buona figliuola 3. La schiava 4. Il mercato di Malmantile 5. Il filosofo di campagna 6. La moglie fedele
		-	-	-
69-70	9	1. Le contadine bizzarre 2. La costanza di Rosinella	1. Il padre e il figlio rivali 2. Il disertore	1. I viaggiatori ridicoli 2. Il filosofo di campagna 3. La schiava 4. La buona figliuola 5. Il signor dottore

The most notable aspect of the repertory during the decade was the growing proportion of revivals of earlier London productions. From 1760 to 1763 only *Il filosofo di campagna* was shown during more than one season, whereas from 1768-69 onwards at least half of the burlettas performed were revivals of earlier London successes. *La buona figliuola*, *La schiava*, *Il filosofo di campagna* and *I viaggiatori ridicoli* were the most popular. However, they did not constitute a large and permanent standard repertory of operatic classics, something that did not develop until after the middle of the next century. William Weber has written that ‘since opera [in the eighteenth century] was the focus of aristocratic musical taste throughout Europe, the pressure to drop old works for new ones [that is: new to the audience] could not be resisted’.¹ Nevertheless, these four burlettas were the first to enjoy success for more than one season and helped to establish a reliable comic stock repertory at the King’s Theatre that was to last until the end of the century.²

Strikingly, the *primi buffi*’s contribution to the dispersal of the comic repertory in the 1760s is obvious in another direction too. Burlettas created especially for the King’s Theatre were not much of a hit abroad, but when one of them was revived on the Continent, the name of an ex-London singer was invariably to be found in the cast list. The only time Cocchi’s new King’s Theatre burletta, *La famiglia in scompiglio*, was revived outside London, was when Maria and Carlo Paganini performed it in Alessandria in 1763; the only occasions when Guglielmi’s new London burletta of 1770, *Il disertore*, was presented abroad was when the Zamperini sisters took it to Venice (1771), Lisbon (1772) and Brescia (1777);³ and the pasticcio of *Il tutore e la pupilla*, arranged for the King’s Theatre in 1763 by Bach and Bottarelli, had a revival in remote Cadiz when Gaetano Quilici played one of the principal characters. Remarkably, even the composers of the new burlettas, who later

¹ William Weber, 9.

² For revivals of *La buona figliuola*, *La schiava*, *I viaggiatori ridicoli* and *Il filosofo di campagna* up to the end of the 18th century, see Petty, 363, 364, 374.

³ See also appendix II, table 28.

embarked on or continued a successful career in Italy, did not succeed in promoting their own London creations: Pugnani's *Nanetta e Lubino*, Guglielmi's *I viaggiatore ridicoli* and Alessandri's *La moglie fedele* and *Il re alla caccia* seem never to have been performed outside London.

The impact of the *buffi* on the King's Theatre repertory of the 1760s also has implications for our knowledge of taste in eighteenth-century London. Weber points out that the opera audience's conservatism was accountable for the import of old *opere serie*.¹ The comic repertory imported to London during the 1760s was also subject to a five to ten year time lag, most burlettas being written by Goldoni, set to music by Galuppi and Piccinni in the 1750s and early 1760s. However, this slightly aged repertory does not necessarily mirror a conservative London taste. The burlettas shown during Mattei's management were on average about eight years old when they arrived in London, not because the audience had a more old-fashioned taste than its Italian counterpart nor because London was at the far end of the opera route, distanced from Italy and the Continent.² It was because the repertory that the *primi buffi* brought with them was slightly outdated. After the Paganinis had returned to Italy from Berlin in 1756, Maria Paganini sang exclusively in serious operas before she left for London, while her husband revived older productions. The burletta repertory they mastered on their arrival in London in 1760 thus dated mostly from before their journey to Berlin in 1754. Similarly, when the De Amicis arrived in London, they had been travelling for seven years through France, the Netherlands and Ireland since their departure from Italy in 1755. When in the second half of the decade newer music was heard in the London opera house, it was because Lovattini brought in the latest hits from Italy (and Vienna), and when the repertory imported towards the end of the 1760s was again at least three years old, it was because Lovattini, now permanently living in London, missed the premières of the latest burlettas in Italy.

Obviously English reception of comic operas did not depend entirely on the age of the pieces. Londoners loved *Il mondo della luna*, which was ten years old when it reached them, and they rejected Tommaso Giardini's new *Il padre e il figlio rivali*. The same audience instantly grew tired of Ciampi's fourteen-year-old *Bertoldo*, while they could not get enough of Guglielmi's brand new *I viaggiatori ridicoli*. For all the alleged trailing behind of the 'conservative' English audience, only a few burlettas

¹ William Weber, 183.

² The story about *Gli uccellatori* proves that copies of a popular Italian burletta could be available in London in less than nine months.

(including *Bertoldo*, and *Il mondo della luna* in Galuppi's version) saw their last performance in London; many others, such as Fischietti's *Il signor dottore*, Piccinni's *La schiava* and Galuppi's *Le nozze*, travelled from London to Germany and even returned to Italy, partly freeing the King's Theatre from being stigmatized as a remote outpost of Italian opera culture.¹

2. The Adapters

The fact that *primi buffi* were important suppliers of the repertory would lead one to assume that they would in general also stick to their arias, especially when the songs originally had been conceived for them (as was the case in many of the Paganinis' and Lovattini's repertory pieces). However, a survey of librettos used by the *primi buffi* in London and elsewhere has revealed that this was not the case. The notion that principal singers wandered around with the same arias from opera to opera, and that 'substitutions and additions were made generally for the purpose of satisfying the desires of a whimsical singer', cannot be sustained for the *buffi* in London in the 1760s.² Comic singers did not rely on suitcase arias. On the contrary, examples abound in which *primi buffi*'s arias from earlier productions were mercilessly replaced in London: occasionally they had to study an entirely new role.

The reasons behind the substitutions are often enigmatic. The fact that some of the arias from, say, *La cascina*, sung by the De Amicis in Dublin, had already been heard in the London burlettas performed by the Paganinis may have prompted the arrangers to substitute these songs, in anticipation of the audience's need for variety.³ However, other instances prove that the same pasticheurs did not shy away from a repetition of arias in different burlettas performed before the same audience. One example: 'Oh che tenebre', sung by Carlo Paganini in *Bertoldo* at the King's Theatre in January 1762, was used again a couple of months later in *Il tutore e la pupilla*, now sung by Domenico De Amicis.⁴ Substitute arias could even originate from a failed burletta shown during the same season: three arias from the unsuccessful *Lo speziale*, produced in London, May 1769, were apparently transferred to *Le*

¹ See Sartori, nos. 16725, 16680-5, 22002-7, 21184, 21186, 22686-8.

² Grout, 190-2; see also Petty, 41.

³ See p.111.

⁴ See appendix II, table 7/A and 10/A.

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serve rivali, scheduled some weeks later.¹ And while, for the sake of variety, it would have been acceptable for a burletta previously shown at the London opera house to be updated with new hits, the revivals of *La buona figliuola* in 1768-69, *I viaggiatori ridicoli* and *Il disertore*, both in 1771-72 contained virtually no changes at all, though the company employed new principal singers.²

Another reason for adaptation may have been that old imported burlettas, suffering a *coup de vieux*, needed to be brushed up for London use. The fact that *Bertoldo* was fourteen years old when it arrived in the English capital may account for its heavy reworking. The history of *Il filosofo di campagna* also demonstrates how over the years fidelity to the original diminished. However, it did happen that burlettas were sometimes provided with substitute arias that actually were older than the ones they were to replace. For example, the London *Il tutore e la pupilla* of 1762 contained an aria ('Ha un gusto') that most probably belonged to Auletta's *Orazio* of 1737, while the original *Il tutore* (*Gli intrighi per amore*) was premièred in Dublin only the year before (1760).³ Moreover, replaced old arias were not necessarily disposed of; they occasionally recurred in other London production, sung by other singers.¹

A typical London adaptation seems to have involved the provision of extra arias for the principal singers, undoubtedly to meet the audience's demand for stars. Maria Paganini and Anna De Amicis, the favourites with the London public, nearly always sang more arias per burletta in London than they had done elsewhere, but the addition of arias still does not explain why the original ones or those from an earlier revival needed to be rejected.

Gradually, the picture emerges of an authoritative team of pasticheurs, consisting of the house poet and composer, whether or not assisted by singers, who began work once it was decided which burletta would be produced. They cancelled the arias which were considered unfit for the story or the capacities of the new singers - for example, Zingoni's self-overestimation in Dublin was remedied by Bach and Bottarelli through substantial reduction in the number of his songs in *Il tutore e la pupilla*

¹ See appendix II, table 22/B.

² See the librettos of *La buona figliuola*, London, 1767 and 1768; *I viaggiatori ridicoli*, London, 1768 and 1772.

³ For the arias in *Orazio*, see Walker, 382-3. Other examples of substitute arias which were older than the original are: 'Bella mia se son', sung in the London *Il mondo della luna*, and taken from the London revival of *Orazio*, 1748, while the première of *Il mondo* dated from 1750; 'Io sono un libro aperto' in the London production of *Il filosofo* in 1760, originally composed for *Il virtuose ridicole*, which was premièred in 1752, while *Il filosofo* knew its first performance in 1754.

and *La finta sposa*. They got rid of songs that they considered unfashionable, did not meet their artistic standards, or that were remembered to have been unsuccessful in productions abroad. Subsequently they looked for more appropriate replacements, mostly provided by the theatre's stock of arias stored up during the previous seasons, either from earlier London productions or from copies left by the singers.² Other songs were newly written by the house composer, who often furnished the burletta with a new overture or symphony.

One specific type of vocal number, however, was quite consistently retained from the original: the ensemble piece. As the *tutti* and *cori* often incorporated the most essential parts of the action and plot of a burletta and thus largely determined its identity, they proved to be difficult to replace. It may be telling that the only two burlettas which did not retain the ensembles of their models, *Il tutore e la pupilla* based on *Gli intrighi per amore*, and *La costanza di Rosinella* based on *La sposa fedele*, changed their titles.

This process of manipulating an existing score was implied in the remark, reproduced in many London burletta librettos, that the piece had been 'adapted to the taste of the King's Theatre'. The pasticheurs may have been trying to offer entertainments which they thought would work better artistically and commercially under the specific London circumstances than the originals. This is confirmed in a way by the two burlettas that underwent the fewest changes in London, *Il filosofo di campagna* and *La buona figliuola*. They were widely recognized to be musically and dramatically the best, enjoying the most sensational number of revivals everywhere in Europe; hence, the London pasticheurs felt less compelled to 'improve' them.

The picture of house composers and poets, collaborating on and negotiating over an existing score, consulting the (principal) singers, and manipulating the musical composition, entirely fits in with the well-known notion that an eighteenth-century opera did not possess any of the sacrosanct notions of authorship that a work does now. A burletta was not seen as the expression and intellectual property of a creative individual, as an inviolable piece of art, but as public property, which, nevertheless, was handled with some care and artistic conscience. Arranging an existing score was an

¹ For example, 'Quando si trovano' and 'Non è ver son crudele', both sung by Maria and Carlo Paganini in *Bertoldo* in Potsdam 1754, were used during the Paganinis' first London season in *Il mondo*, not in *Bertoldo*.

² For example, several substitute arias in different burlettas are borrowed from Galuppi's *Il conte Caramella*, never performed in London, but belonging to the repertory of the Paganinis.

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opportunity for the 'Compiler ... of shewing his judgment and taste'.¹ Making a (good) pasticcio was an artistic activity: 'I hear you are a poet', Casanova said to Bottarelli, when he met him in London in 1763, 'Indeed I am, sir', Bottarelli answered sincerely, 'I have extended the *Didone* and abridged the *Demetrio*'.²

It should be noted that very occasionally a cry for an authentic performance did arise. On 24 March 1763 *La serva padrona* was scheduled as an afterpiece to *Il tutore e la pupilla* for the benefit of Anna and Domenico De Amicis; it was presented 'in its own natural beauty, such as it originally came from the hands of the ingenious author Signor Pergolesi, and as it was first done at Naples, in order to give the Nobility and Gentry the most favourable idea of so masterly a piece'.³ Emphasizing the return to the authentic version of a thirty-year-old piece as a way of advertising an opera and attracting an audience was in fact exceptional in the London opera world, dominated as it was by pasticcios and new operas. If a burletta did go from one opera house to another with little alteration, it certainly was not always out of respect for the original piece. When the 1761 Dublin revival of *Il filosofo* by the De Amicis is compared with their Brussels production of 1759, the congruence immediately catches the eye. It should be noted that Smock-Alley did not house its own composers and poets, so no professional pasticheurs were at hand: all authority to adapt the burletta lay in the hands of the strolling company, who decided to change as little as possible. It seems that only well-equipped opera houses could afford to have their pieces reworked considerably to meet the contextual needs of a production.

¹ PA 17 Mar. 1767.

² Casanova, iv. 389. For the stature and respectability of the pasticcio in the second half of the 18th century, see also Price, 'Unity, Originality', 21 ff.

³ PA 24 Mar. 1763.

3. Comic Operas Do Not Travel Well. The Stormy Relationship between an Italian Genre and a London Audience

To make comic operas commercially viable at the King's Theatre in the 1760s on a fairly permanent basis proved a difficult job. In the autumn of 1760, the re-introduction of comic opera had seemed perfectly timed: after a decade of *opera seria* seasons (1750-60), the King's Theatre was in decline, which convinced the manager Colomba Mattei that the audience was ready for the new genre. Eleven seasons later, however, after the representation of about thirty burlettas, Walpole wrote to Lady Mary Coke: 'Grass grows in the pit at the opera'.¹ The desertion of the opera house may have been due partly to Hobart's burletta marathons during his second and third season as opera director.² As such, Walpole's comment is no sign of a radical and permanent English aversion towards comic opera cultivated over ten years. After all, some burlettas had been extremely well received and had at times brought financial prosperity to the London opera house. But it is a telling fact that in the 1760s new burlettas more often than not failed at the King's Theatre.

It is interesting to read by way of comparison how, say, a Viennese opera audience of the same period preferred comic operas to such eminent *seria* performances as the première of Gluck's *Alceste* (Burgtheater, 26 December 1767). The Viennese aristocratic Burgtheater, like the King's Theatre, mixed serious and comic opera on one and the same stage. Sonnenfels wrote in his *Briefe über die wienerische Schaubühne*:

Insufferable, my friend! Insufferable is - Alceste in performance? No! The rabble of the audience; and therefore the theatrical business in Vienna the most ungrateful job in the world. What an encouragement for the poet, the composer, the actor, to write, to compose, to play for people without ears, without taste, without soul, without the slightest feeling for beauty? People who are only capable of feeling the coarse joy of laughter, not the more refined joy of a pretty melancholy, a gentle tear.³

¹ Walpole, xxxi. 164: to Mary Coke, 11 Dec. 1771.

² See above, p. 251.

³ [Sonnenfels], 23-4: 28 Dec. 1767 ('Unausstehlich, mein Freund! unausstehlich ist - Alceste in der Aufführung? Nein! der Haufen der Zuschauer; und daher die Theatralunternehmung in Wien das undankbareste Geschäft von der Welt. Was für eine Ermunterung für den Dichter, den Tonkünstler, für den Schauspieler, Leuten ohne Ohren, ohne Geschmack, ohne Seele, ohne das geringste Gefühl des Schönen, zu schreiben, zu setzen, zu spielen? Leuten, die nur das grobe Vergnügen zu lachen, nicht die feinere Wollust einer niedlichen Schwermüthigkeit, einer sanften Thräne zu empfinden fähig sind').

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The Empress Maria Theresa of Austria was a keen visitor, as was her husband Francis, who spent the last minutes of his life in the opera during an *opera buffa* performance.¹ In Portugal as well, *buffo* pieces were scheduled on glamorous occasions. In the spring of 1766, Angiola Sartori, Gaetano Quilici, Giuseppe Giustinelli and Leopoldo De Michele, together with Veronica and Giovanni Gerardi and Cecilia Rosa Aguilar, presented Lattila's *L'amore artigiano*, to celebrate the birthday of the Portuguese Queen, Donna Maria Victoria Bourbon Bragança.² The English aristocracy, however, had strong prejudices against burlettas. One remembers how Mann in Florence went to some trouble to present the visiting Duke of York with a proper entertainment, as the Duke might think a comic opera 'unworthy of him'.³ Or, as Bimolle wrote to his Italian correspondent concerning the burlettas produced at the King's Theatre in 1762-63: 'You who know the beauties of [*La finta sposa*], can easily judge what an entertainment it must have been when acted by the Amicis: but it was a burletta ...'.⁴

What follows is an attempt to explore some of the reasons behind the stormy relationship between the English audience and Italian burlettas during the 1760s.

1. The *Normenverletzung* of Comic Opera

The interpretation of comic operas has long been dominated by the romantic idea that comic opera is a genre that is critical of the existing social structures. It was said to hold a mirror up to the audience's face, confronting it with its moral and social foibles. Shaking the established social values by satirizing the habits of the upper classes and bourgeoisie, it was considered a brave genre with proletarian traits, an underdog amongst the musical genres. It had its own kind of performers, the *buffi*, direct scions of the *commedia dell'arte* artists, stripped of any virtuosity and grandeur. It was said to have its own musical style, the simplicity of which was justified by the comic opera's 'popular' character.

However, the social relevance of comic operas should not be exaggerated. For all their light-hearted treatment of virtue, courage and honour, burlettas formed no iconoclastic genre.⁵ True, the wit

¹ See Bruce Alan Brown, 'Maria Theresa's Vienna,' in *Classical Era*, 104.

² See Brito, 86.

³ Mann to Walpole, 1 Oct. 1763, cited above, p. 215.

⁴ Bimolle. cited above, p. 116.

⁵ *PA* 22 Apr. 1760.

of many burlettas consisted in a mild perversion of social rules, a *Normenverletzung*,¹ mostly representing the meeting of different social strata. But by stressing the pitfalls hidden behind such meetings, by ridiculing those who try to cross the border of social classes, the humour consolidated the existing codes. The rich amorous man is ludicrous because he desires to marry his much younger chambermaid; the *nouvelle riche* is ridiculous because she tries to imitate the life-style of true nobility. With the help of buffoonesque acting, comic opera exposed the abnormal *as such*. Identification with the stage personae was prevented. Catharsis was excluded. The upper-class audience knew well who in the end laughed at whom in burlettas. Comic opera was entertainment for the wealthy.

Also, comic opera was no isolated genre, with its own (inferior) singers and its own (poor) musical language. Comic opera could only be fully understood, when placed correctly against its rival: *opera seria*. Comic opera was conceived not only to consolidate the existing social structures, but mostly to satirize serious operas; using the same language, the same circuits, and often the same singers, and theatres, it poked fun at the *seria* codes, which admittedly were overripe for parody.

First, it satirized the moral values promoted in serious operas: loyalty, self-sacrifice, chastity, and most importantly, eternal love. Examples of comic operas abound in which the old man, whose obsessive love for a young woman provides the impetus for the whole piece, suddenly denounces his love with a shocking easiness in the last scene of the opera, congratulating his rival and marrying the first woman whom he happens to meet on the stage and who is not yet married. Secondly, comic opera was no longer populated with noble personages, but staged 'vulgar' characters, not to appeal to audiences of the lower classes, but rather to contrast with the exalted roles of the serious operas. Thirdly, contemporary 'realistic' settings should be seen as opposed to the vagueness of location and time setting of *opere serie*. Burlettas were 'drawn from a hint - not fifty centuries old!', said Bottarelli in the preface of *La famiglia in Scompiglio*, his first comic opera for the London audience (1762). Fourthly, not only in content but also musically, does comic opera appear to have cherished its perversion of rules, the transgression of the musical *seria* rule being a calculated simplification and playfulness in musical style.² For example, energetic *buffa* arias, where emotions were quickly delineated, deviated from the established static *seria* aria. The interruption of arias and duets with

¹ Horst Weber, 87.

² See Horst Weber, 104, who talks about the *Verstellung*, the 'feigned' style of the *buffo* music.

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short recitatives led to a freer and more vivid musical structure than the rigorous da capo aria.¹ Fifthly, many comic operas refer directly to serious operas, exposing their absurdities and capricious singers (e.g. *Il tutore e la pupilla*; see also *infra*). What is more, entire burlettas were conceived as a satire on *opere serie*, for example, *Il pasticcio* (a burletta by 'diversi autori', premièred in Venice, 1759), *L'opera seria* (a pasticcio performed in Vienna, 1769) and Goldoni's *Le virtuose ridicole*. And finally, the *buffi*, rather than being untalented, denounced virtuosity and paid attention to vivid acting in mockery of the exalted appearance on scene of serious singers. In comic opera the nobleman pulls faces, crosses the stage with bent knees, in short, behaves improperly, to laugh at his stiff serious colleague. *Buffi* also loved to satirize established rituals amongst serious singers, such as adding the imposing, euphonious name of a former highstanding employer to their credentials. In 1755 Domenico De Amicis named himself and his daughter *virtuosi* of the duke of Atri, an unsightly little village in Italy, near Pesaro.²

To experience fully the humour of burlettas, one should know exactly what is laughed at. If comic operas did not work in London, this may well have been caused by an insufficient knowledge of and familiarity with the subtleties and ambitions of comic operas; Londoners may have been ignorant of the correct frame of reference in which comic opera as a genre should be set: that is, as a satire on serious opera. They probably perceived burlettas as a separate genre, interpreting them too literally, framing them incorrectly and thus being irritated by their many 'deficiencies'. What follows are some of these deficiencies - side effects of comic opera, in a way - at which the English took particular umbrage.

2. Different Social Values

Evidently, comic operas written by Italian librettists were deeply embedded in a specific set of social values. When these burlettas were taken away from their natural Italian habitat, they ran the risk of being confronted with an audience that, because a different set of social values prevailed, would not perceive the artfulness of the jokes or would have difficulties with the credibility of the story. For

¹ See, for example, 'Ah crudel voi tu' in *Il tutore e la pupilla*; 'Tutto il giorno' in *Lo speziale*; 'Ho veduto una ragazza' in *Il mondo della luna*; 'Voleo dirvi' in *Il re alla caccia*.

² See Sartori, nos. 10556 and 16743.

example, in many burlettas jealousy between lovers, an accepted and almost cherished emotion of southern temperaments, is often the driving force behind the story. As Tagliaferro, the German Colonel, asserts at the beginning of the third act of *La buona figliuola maritata* (written by Goldoni): 'Me been in Italy pefore - and always see de Italians mad for jealousy'.¹ However, plots based on jealousy may have been less convincing for the reserved Englishmen. 'How disdainful you are', the Italian Cavalier exclaimed to his suspicious lover in *I viaggiatori ridicoli* (written by Bottarelli in London), when she wanted to test the Cavalier's constancy immediately upon his coming home from a tour abroad (including a visit to England), 'Suspicion and jealousy are called madness in England!'²

As already stated, many burlettas capitalize on the silliness of those who try to cross the barriers of social class. When transferred to English society, this 'abnormal' behaviour may have lost some of its marginality (and comicality), because class-consciousness was experienced differently there. 'A nobleman in London', Goldoni explains in his *Memoirs*, 'does not derogate from his nobility in marrying a peasant; but at Venice, a patrician who should marry a plebeian, would deprive his children of the patrician nobility'.³ In England many gentlemen were said to be of modest descent themselves. Lien Chi Altangi, Oliver Goldsmith's Chinese philosopher, explained: the English nobleman 'is descended from a race of statesmen and heroes; but unluckily, his great grandfather marrying a cook maid, and she having a trifling passion for his lordship's groom, they some-how crossed the strain, and procured an heir, who took after his mother in his great love to good eating, and to his father in a violent affection for horse flesh'.⁴ Many members of the King's Theatre audience were scandalized by the buffoonesque representation of the noble Marchese in *La buona figliuola*. In Italy the rich Marchese is ridiculous because he loves his poor *giardiniera*. Giovanni Lovattini voices this *bêtise* by representing the Marchese as a fool, but as soon as Cecchina's hidden noble identity is discovered, the Marchese's love is socially justified, and Lovattini recovers his dignity. However, the actor's (initial) buffoonesque portrayal of the noble character of the Marchese provoked indignant

¹ See the English translation in the London libretto of 1767, p. 62, Act III, scene 2.

² See the English translation in the London libretto of 1768, p. 14, Act I, scene 4.

³ *Memoirs*, 255.

⁴ See [Goldsmith], *Citizen of the World*, i. 131.

reactions from members of the King's Theatre audience; the Marchese's affection for a lower class girl was no reason at all for losing his dignity and credibility.¹

3. Italian Buffoonery versus English Gloom

Buffoonery was the ingredient *par excellence* used by comic operas to satirize socially marginal behaviour and to ridicule the static and exalted behaviour on the stage of the singers of *opera seria*. It involved noisy scolding passages, hilarious acting and mimicry, absurd disguises, etc. It was definitely much more popular in Italian opera houses than at the London King's Theatre, where it was considered an infringement of good taste, giving the drama a 'farcical, absurd, mean, and inconsistent' character.² When Burney saw Francesco Carattoli performing in Milan, he admitted that 'they laugh very much [at him] *here*, but his humour is too national to please in England, he is always noisy and blustering in comic character'.³ Burney gave himself away as a fierce enemy of that 'silly Italian buffoonery' when he falsely accused the intermezzo *I tre gobbi rivali* of abounding 'with so much buffoonery and so little good music, that it was never performed again'.⁴ Apparently, Bottarelli was well aware of this King's Theatre disdain towards burlesque satire when he adapted the libretto of *Bertoldo, Bertoldino e Cacasenno* in 1762; he stripped the piece of much of its original buffoonesque character, asserting in the introduction of the libretto that 'this identical piece of poetry, tho' a good deal longer and *more satirical*, has been graciously received upon the most renowned stages in Italy, and at the most respectable courts in Germany'.⁵

The burlettas that worked best in London were indeed those in which buffoonery was reduced and sentiment prevailed, where, in other words, the sharp contrast with *opera seria* was gone. If *La buona figliuola* were criticized, it was not for its sentimental story, but for the Marchese's secret pinching of the chambermaids and his pulling faces during Cecchina's tearful aria. The King's Theatre spectators loved the touching tender-heartedness of the sentimental girl at the heart of a romantic intrigue, who is desired by several men but resented by the other women. Cecchina is deeply

¹ See also the discussion on *La buona figliuola*, p. 189.

² *PA* 20 Nov. 1766.

³ *Music, Men and Manners*, 52.

⁴ Burney, cited above, p. 89.

⁵ Bottarelli, cited above, p. 101. The italics are mine.

sympathetic, largely passive, completely devoid of any sense of humour and given to expressing her inner feelings. Cautiously heralding the heroine of romantic opera, she differs greatly from the witty, lively and cunning chambermaid of the earlier un-sentimental comic operas. According to Crito, *La buona figliuola* was 'the best comic opera Italy has produced', because it was 'of a different kind from the burlettas of Italy, which are formed of the most exaggerated and ridiculous characters of real life'.¹

The English aversion to plain buffoonery may well have been the reason why intermezzos never completely conquered the King's Theatre stage.² Whenever an intermezzo came over from Italy in the 1760s, it was embellished by the King's Theatre pasticheurs with two serious characters, whether or not they fitted in with the story.³ Bottarelli added two serious characters to Piccinni's intermezzo *La schiava*, merely to have them appear on the stage now and then, arms in the air, desperately seeking one another and occasionally pausing to sing an idle love song.⁴

In an attempt to pinpoint the reasons behind the English *dégout* for buffoonery, some authors referred to an inborn earnestness and melancholy in English people. Goldoni's *Madama Petronilla*, 'virtuosa di musica' returning from the English capital, proclaimed: 'Con gli amanti in Inghilterra si sostiene la gravità'.⁵ The Frenchman Pierre-Jean Grosley, visiting London in 1765, explained that the English 'dismal gloom' was greatly caused by 'the fogs, with which London and the three kingdoms are perpetually overcast, the constant humidity, the variation in the climate', and their diet, existing mostly of 'beef, mixing in the stomach with beer, their usual drink, [which] must give rise to a chyle, whose viscous heaviness can transmit none but bilious and melancholy juices to the brain'.⁶ According to the author, this melancholic disposition also explains the special English predilection for nocturnal scenes.¹

Others acknowledged an excessive reserve as a national trait. John Moore, writing in 1792, tells the story of Lord M. and a lively French Marquis at Paris, who

¹ *PA* 11 Apr. 1767.

² See also p. 90, 197.

³ Exceptions were the occasional intermezzi performed for the benefit of the *primi buffi*, performances not particularly appreciated by the English (e.g., *I tre gobbi rivali*, 1761-62; *L'innamorate del cicisbeo*, 1766-67).

⁴ Another intermezzo dressed up with *parti serie* was *Le donne vendicate*.

⁵ See the libretto of *La ritornata di Londra*, Venice, 1756, Act 1, scene 11.

⁶ Grosley, iii. 182-3, 199.

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addressed much of his conversation to his Lordship; tried him upon every subject, wine, women, horses, politics and religion. He then sung *Chansons à boire*, and endeavoured in vain to get my Lord to join in the chorus. Nothing would do. - He admired his clothes, praised his dog, and said a thousand obliging things of the English nation. To no purpose; his Lordship kept up his silence and reserve to the last, and then drove away to the opera.²

King's Theatre visitors appear to have been too restrained and too concerned about etiquette to cheer in delight at the expression and gaiety of a *prima buffa*, and too self-conscious to be carried away with a funny story. In fact, they loved to manipulate the performances themselves. In spite of purist protests, they enjoyed the encores of arias given on their demand, which continuously interrupted the story. They were pleased when a performer stepped out of his role at the end of an aria and bowed to express his gratitude for their applause. It is known how much they were offended when Gaetano Guadagni, 'with his determined spirit of supporting the dignity and propriety of his dramatic character' refused to bow 'acknowledgment, when applauded', or to destroy 'all theatrical illusion by returning to repeat an air, if encored'.³ Bottarelli's and Bach's aria 'Fin che suona il ritornella' written for the London pasticcio *Il tutore e la pupilla* (1762) mocked the deep-rooted *encore* ritual between the London audience and a singer: 'While the symphony is playing, the haughty singer is treading the stage; the air begins, and some grand passage is to be executed with gravity. A murmuring runs thro' the audience; they don't stay for the close, but they clap and cry encore; excellent, very well, again, again; 'till in compliance with their noise, or to oblige them, the haughty madam begins again'.⁴ An opera was not conceived as an engaging piece of art, a *drame total*. This attitude precluded any claim of the King's Theatre to be an innovative opera centre. Thomas Gray observed: 'The truth is, the opera itself, tho' supported here at a great expense for so many years, has rather maintain'd itself by the admiration bestow'd on a few particular voices, or the borrow'd taste of a few men of condition, that have learn'd in Italy how to admire, than by any genuine love we bear to the best Italian musick'.⁵ Walpole, though a member of the audience himself, sharply concluded: '[the] public taste is the taste of the public, and it is a prodigious quantity of no tastes, generally governed by some very bad taste, that goes to the

¹ See *ibid.*, 198-9.

² Moore, 18.

³ Burney, *General History*, i. 877.

⁴ See libretto *Il tutore e la pupilla*, Act I, scene 3 (translation from the libretto).

⁵ Gray, ii. 812: to Algarotti, 9 Sep. 1763.

composition of a public: and it is much better to give them nothing, than what they do not comprehend and which they consequently misunderstand'.¹

4. 'A Kind of Poor Relation' to the Opere Serie

The King's Theatre audience considered comic opera a mere decoction of *opera seria*, a 'junior offspring of the drama', a cheap production which lacked any visual and auditive interest, rather than a genre with its own satirizing rules and style.² For the London opera lovers, 'nothing but *miraculous powers* in the singers can long support an opera'; simple melodic lines merely reflected limited vocal abilities.³ Londoners desired to see grand spectacle. They missed the *présence* of a *primo uomo* or *prima donna*, the more so as egalitarianism in the provision of arias was another characteristic of Italian comic opera - a 'deficiency' which London pasticheurs are known to have tried to 'remedy' by providing the *primi buffi* with extra arias.

Not until the première of *La buona figliuola* in December 1766 did the King's Theatre audience begin to value the burlettas' striving for beautiful simplicity and expressive acting. The singers (their singing and physical appearance) still received the most attention, and a comic opera performance in the 1760s was enjoyed only very occasionally for 'the lightness and gaiety of the music'.⁴ But inherent characteristics of some of the burlettas also became the subject of appraisal and led to the desire to see the same opera revived over (and over) again; for example, the delightful power of *La buona figliuola*'s arias to 'sink into the very soul' guaranteed its continuous success.⁵ The author of *Letters Concerning the Present State of England* described which of the arias were the most applauded at the King's Theatre performance in 1772: 'Why those that possess every kind of merit: pieces so adapted to please and delight the human mind, that they make the way immediately to the soul; seizing the attention not of the connoisseur only, but of the unlearned ear'.⁶

The pre-romantic sentimental burlettas that Goldoni and composers like Piccinni began to

¹ Walpole, xxviii. 46: to Mason, 19 Sep. 1772.

² See the preface to the libretto of *The Maid of the Mill*, London, 1767.

³ Burney, *General History*, 684.

⁴ Hogarth, i. 293.

⁵ *Letters Concerning the Present State of England*, 278.

⁶ *Ibid.*

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write in the early 1760s, and which reached London shortly after the middle of the decade, were well suited to the London audience's appetite and seem to have slightly improved the relationship between the Italian burletta and the English audience. 'Interesting' arias with melismatic passages and embellishments occurred more regularly (though the main purpose of comic arias remained: 'to clothe comic ideas in melody, or to paint ridiculous situations by the effects of an orchestra' rather than to create a forum for vocal virtuosity),¹ the *parti serie* became more important, the leading female parts were made more virtuous and submissive (*La buona figliuola*, *La schiava*, *La sposa fedele*) and were provided with arias that left room for pathetic rather than burlesque expression, all changes which were further exploited in London. The range of emotional expression in comic opera widened: it became more socially respectable.

Apart from the reasons explained above, there were some further characteristics of the King's Theatre audience which obstructed spontaneous and sincere reactions to *any* Italian piece put on the King's Theatre stage, but in particular to comic operas: their notorious fickleness and fastidiousness, their clinging to the King's Theatre as their exclusive venue, and their insufficient knowledge of the Italian language.

5. 'Ye now love white: an hour whirls round, and black is your delight'

It remained hard to predict how the audience would receive a new burletta. Authorities such as Piccinni and Goldoni, authors of the world-wide hit *La buona figliuola*, did not guarantee success (cf. the failure of *Le donne vendicate*, *Lo speziale* ...), nor did stars like Lovattini, though he was considered 'in all probability the best male singer upon earth'.² Comic operas highly praised on the Continent were neglected in London. Singers admired at the beginning of the season were forgotten at the end. Moreover, comments from connoisseurs did not necessarily mirror the reception of the audience *en masse*: although some reviewers, like Crito, loudly criticized *Gli stravaganti* and *La buona figliuola* during their first London season in 1766-67, brief remarks in the press reveal that they met with 'universal applause' from 'the whole town', and that 'the Italian opera has at least the

¹ Burney, *General History*, i. 863.

² *PA* 14 Nov. 1767.

power of pleasing the generality, in spite of the bad humour and ill directed pleasantry of a few'.¹ Besides, the audience in the galleries reacted differently from those in the pit and the boxes; it is known that, for example, Polly Young's singing was considered too English for the Italianate spectators in the boxes, while Margherita Gibetti was too Italian and too affected a singer for the galleries.

Spectators in the 1760s claimed that 'the present [English] taste [for Italian opera] is pure, and by no means that child of frivolousness, which some writers would have us imagine' and were convinced that opera visitors had 'the taste to discern genuine merit, and the feeling to applaud it'. However, the London opera house was known to be filled with 'people with, as without ears'.² The fickleness of the London opera audience was widely recognized and hampered a consistent programming strategy.³ 'Ma foi, voilà pourtant une nation furieusement bizarre', Bimolle exclaimed when he observed the capricious and unpredictable way burlettas and *opere serie* were received by the King's Theatre public during 1762-63.⁴ The London audience had the reputation of being among the hardest to please in Europe. After having attended a burletta performance at the Regio-Ducale Theatre in Milan on 17 July 1770, Burney reflected: 'The English are seldom disposed to be satisfied with their present condition or possessions, or else one might be very well contented with such a comic opera as that we had last year; which on the side of singing was greatly superior to this'.⁵ The French première of *La buona figliuola* in Paris 1771 was promoted with the announcement that it had met with success 'even' in London.⁶ One of the characters (Lady Lucy) in *The History of Miss Harriot Fitzroy, and Miss Emilia Spencer*, a moralist novel printed anonymously in London in 1766, admitted the intangibility and extreme vagueness of what makes the audience appreciate an opera performance: "'Tis not the words, nor indeed the music, for few people of taste attend to either, but there is a *je ne scai quoy*, something so infinitely charming in being at the opera, that let me die if I know anything so

¹ PA 8 Nov. and 2 Dec. 1766, 14 Nov. 1767.

² Jesse, i. 331: letter of George James William to George Selwyn, 12 Dec. 1764.

³ *Letters Concerning the Present State of England*, 277-8.

⁴ LC 21-4 May 1763.

⁵ *Music, Men, and Manners*, 46, referring to the burlettas of 1768-69, with the singers Lovattini, Guadagni and Morigi.

⁶ See the preface to the libretto *La buona figliuola*, Paris, 1771: 'D'après tout cela, il n'est pas surprenant qu'elle soit courue en Italien, qu'elle fasse le plus grand bruit dans toutes les Cours d'Allemagne, à Londres même, où elle a été représentée trois mois de suite'.

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delightful'.¹ Bottarelli, in the preface of the libretto of his new London creation, *La famiglia in scompiglio*, predicted how the audience would 'now love white, an hour whirls round, and black is [its] delight', using a platitude to express his inability to know how to satisfy the audience: 'de gustibus non esse disputandum'.²

Burney tried to justify the Londoners' alleged unpredictability concerning comic operas as an inclination to 'flaunt their independence' in matters of taste:

This disappointment has frequently happened in transplanting favourite operas of the comic kind; for, except the *Buona Figliuola*, the productions which had obtained the greatest applause and celebrity in their own country, have had the least favour shewn them there. This may be partly ascribed to a difference of taste in things of humour; but more, I believe, to our natural aversion to the being told what we should admire.³

But many comments illustrate how fashion and 'vanity' were considered to be at least as important to the reception of operas. The house composer Cocchi boldly observed that it was 'very extraordinary, that the English set no value upon anything but what they pay an exorbitant price for'.⁴ Emilia, another character from *The History of Miss Harriot Fitzroy* told one of her friends that 'Lady Lucy engaged me to go to the opera in the evening ... Were her opinion to be relied on, [she] would persuade me that I shall be in raptures with that fashionable amusement, which, alone, had it no other merit, would be sufficient to recommend it to her'.⁵ John Gregory, English physician and philosopher, writing in 1765, unmasked the superficiality and insincerity of the King's Theatre audience:

In Italy we see the natives transported at the opera with all that variety of delight and passion which the composer intended to produce. The same opera in England is seen with the most remarkable listlessness and inattention. It can raise no passion in the audience, because they do not understand the language in which it is written. Yet vanity prevails so much over the very sense of pleasure, that the Italian opera is in England more frequented by people of rank, than any other public diversion: and, to avoid the imputation of want of taste, they condemn themselves to some hours of painful attendance on it every week, and to talk of it in raptures which their hearts never felt.⁶

Or, as a letter sent to *The Public Advertiser* of 17 May 1765, read: 'I am a woman of fashion, consequently fond of an Italian opera'.

¹ Quoted from a review of the work in *LC* 30 Dec. 1766 - 1 Jan. 1767.

² Bottarelli, cited above, p. 106.

³ *General History*, i. 849; see also McVeigh, *Concert Life*, 80.

⁴ 'E molto particolare, ma quei Inglesi non fanno conto d'alcuna cosa se non è ben pagata', cited and translated (with some exaggeration) in Burney, *General History*, i. 878.

⁵ See *LC* 30 Dec. 1766 - 1 Jan. 1767.

⁶ Gregory, 129-30; see also Alexander G[ordon], 'Gregory, John', *DNB*, xxiii. 102.

Fashion even dictated *when* one should attend the opera. Walpole witnessed that the London entertainments, including the opera, 'are never at high-water mark before Christmas'.¹ On the opening night of the 1766-67 season, 'There was not much company', as Lady Mary Coke wrote in her diary.² It was not *à la mode* to frequent the theatre towards the end of the season, as many of the richest people by then had left the town to spend the summer in the country. Within the period which suited them best (from December until May) fashionable London crowded the theatre on Saturdays, risking their reputation in point of taste if they went to the opera on a Tuesday.

6. Endangered Elitism

When at the end of the 1760s the audience forsook the King's Theatre to enjoy the luxury and exclusivity of Mrs Cornelys's *opere serie*, threatening the King's Theatre monopoly to present Italian operas in London, it was not solely out of dislike for burlettas. For some time, a democratic breeze was blowing away the treasured aristocratic exclusiveness of the opera house. Up until the end of the 1760s, the King's Theatre had been the social venue *par éminence* for London's high nobility. Lady Lucy exclaimed in *The History of Miss Harriot Fitzroy*: 'O [the King's Theatre] is the most heavenly place! the sweetest entertainment! ... so fit for people of quality, so much above the vulgar taste'.³ However, towards the very end of the decade the opera house seems to have lost some of its exquisite radiance. Entry prices had remained the same over the last twenty years, and opera lovers not transparently of pure noble blood began to get access to the opera house, a tendency which was stimulated by the addition of quite cheap seats in the former servants' gallery in the autumn of 1766.⁴ At least one promoter of Mrs Cornelys's opera house declared that 'she would persist in the support of Mrs. C. whatever the consequence; 'for, said she, I hate the thoughts of mixing with any body, merely because they have half a guinea [the price of a box and pit ticket at the King's Theatre] in their pocket; and that such scum should sit on the same bench, and think themselves on a level with the first Nobility''.⁵ The emergence of Mrs Cornelys's exclusive entertainments, where no expense was spared,

¹ Walpole, xxxviii. 142: to Countess of Ailesbury, 28 Nov. 1761, cited on p. 98.

² Coke, i. 80.

³ LC 30 Dec. 1766 - 1 Jan. 1767.

⁴ See p. 181.

⁵ LEP 19-21 Feb. 1771.

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must especially have made the King's Theatre look like a shabby place with cut-price productions. In this respect Hobart's entry policy (no restrictions on terms of admittance as long as one paid) combined with his plan to produce comic operas because they were cheaper was a tactical error. It may have attracted a larger audience, but it also clashed with the primordial need of the very rich: exclusivity at any price. The high English nobility ran to Mrs Cornelys's private venue because it defined their cultural superiority considerably better than their presence amidst the 'any bodies' at Hobart's opera house.

7. A Language Problem

The audience's lack of appreciation for the comic genre may be linked to a great extent to an insufficient knowledge of the Italian language - which the King's Theatre audience would have admitted only reluctantly. According to the authors in *The World* of 14 November 1754, mastery of the Italian language was entirely superfluous for the appraisal of an *opera seria* as produced at the King's Theatre, since its poetry had long since lost all sense and had become completely redundant:

should the ingenious author of the words, by mistake, put any meaning into them, he would to a certain degree check and cramp the genius of the composer of the music, who perhaps might think himself obliged to adapt his sounds to the sense ... It would also have been a restraint upon the actors and actresses, who might possibly have attempted to form their action upon the meaning of their parts; but as it is, if they do but seem, by turns, angry and sorry in the two first acts, and very merry in the last scene of the last, they are sure to meet with their deserved applause.

However, comic opera paid more attention to intrigues and plots. The plot of a burletta was no mere pretext for a chain of arias as vehicles for the virtuoso capabilities of the singers. Verbal jokes and quick repartee were essential in comic opera. They were not confined solely to the recitative, but also constituted part of the charm of the arias and the ensembles, which were not isolated items but mostly formed an integral part of the story. A burletta always depended at least partly on witty narrative, for which a knowledge of Italian was indispensable.

For all their grand touring in Italy and the language courses taken from Italian masters, the English upper class and opera lovers were not expert in Italian. The English version of *La buona figliuola* was recommended to opera lovers over the Italian original: 'who ever would understand what they hear, and listen to all the beauties of an Italian opera adorned with English sense, will prefer the

Accomplished Maid to *La Buona Figliuola*'.¹ Opera enthusiasts and patrons, such as the erudite scholar James Harris, needed an interpreter to talk to Italian singers. On account of Mr Harris acting as a counsellor to the castrato Giovanni Manzuoli for the latter's financial matters, Mrs Harris wrote to her son on 20 Oct. 1764: 'There have been some droll scenes between Mr. Harris, Manzolini [*sic*], and Tenducci, who is interpreter, and who swears at every word he speaks, sometimes a little French, then English, and poor Manzolini standing by and *shrugging* up his broad shoulders'.² When asked whether she understood the Italian operas, Lady Lucy, the opera addict from *The History of Miss Harriot Fitzroy*, confessed: 'though I learned that language I don't remember a syllable of it - but who minds that?'³ When the provincial Sylls Neville visited London and attended a performance of *La buona figliuola* in 1767, he noted in his diary: 'I can't say I was greatly entertained, tho' the music is very pleasing. There is something very absurd and truly characteristic of the present age in supporting a set of people at an immense expense to perform plays in a language which very few here understand'.⁴ Joseph Baretti assures us that the English success of the two *Buona figliuolas* is not to be ascribed to the author, 'for the words they do not understand', but to Piccinni's music, 'which might render Hurlo-Thrumbo a master-piece of harmony' and to 'Lovattini's power of hiding dullness and animating stupidity with his voice, his action, and his humour'.⁵ Even the connoisseur Burney avoided situations which would embarrassingly reveal his inadequacy in Italian: '[Milan, 23 July 1770] Il Conte Po would have carried me tonight to a conversazione at one of the first lady's houses here, but I excused myself by saying I was engaged ... my little proficiency in speaking the Italian language was not sufficient to enable me to bear a part in the conversazione [*sic*] or hardly to understand the eloquence and wit of others'.⁶

If ever by exception English verses were inserted in an Italian aria, they were vehemently applauded. 'Molto tenere parole in Inglese io so cantar', Lovattini opened one of his arias in Guglielmi's *Il carnevale di Venezia*, performed at the King's Theatre in 1772, and continued with the English verses 'Blest as th'immortal Gods is he, the youth who fondly sits by thee, and hears and sees

¹ GZ 5 Dec. 1766.

² ([Malmesbury], i. 116.

³ See LC 30 Dec. 1766 - 1 Jan. 1767.

⁴ Neville, 5.

⁵ Baretti, i. 165.

⁶ *Music, Men and Manners*, 55.

Part 3: general considerations on singers and productions

thee all the while, softly speak and sweetly smile', for which he received 'such repeated shouts of approbation as are seldom heard in a theatre'.¹ However, this does not mean that the aristocracy would encourage the performance of straight English songs in the Italian opera house: it was important that the exotic character should be maintained. When Eberardi in 1762 introduced Felton's song 'Fill the glass' in *Bertoldo*, Burney branded it as 'too common and vulgar for an opera audience'.² According to Crito, the fact that the English did not know Italian was an excuse for the Italian managers and performers to neglect the quality of their productions in London: 'because they perform in a language little understood, [they] think they may treat us with any trash they please to present', while 'the managers and performers of the English stage are judged by the severest laws'.³

If, unlike Lady Lucy and most of her fashionable fellow spectators, the audience wanted to comprehend the story of the burletta, they had to rely on the translation in the libretto. Translations were often conceived for instant use, not for any literary value; the London libretto of *Il mondo della luna* (1760) read: 'The translator has thought proper to give some of the scenes almost literally, in order the more to facilitate to the reader the intelligence of the original'. But being glued to the bilingual booklet undoubtedly precluded any full enjoyment of the witticism on stage. It is no coincidence that the particularly acclaimed burletta scenes were those in which not the verbal humour but the visual (though not buffoonesque) interest was the most vital aspect. We remember how during the De Amicis season *Il tutore e la pupilla*, 'notwithstanding its own merit, and the uncommon abilities of the Amicis', would certainly have been dismissed if it was not for the effective night scene in the last act 'which supported it about a month longer. A cat and a dark lantern drew company'.⁴ Later during the decade, successful gallant comedies such as *La buona figliuola* and *La schiava* may have posed fewer language problems: the predictable emotions of the sentimental heroine, depicted in 'touching' arias, allowed themselves to be better understood than purely verbal humour.

¹ *WHEP* 14-6 Jan. 1772.

² *General History*, 862.

³ *PA* 17 Mar. 1767.

⁴ Bimolle in *LC* 21-3 Apr. 1763.

8. Conclusion

For all the incongruities between the Italian burletta and the London audience, the reintroduction of comic opera at the King's Theatre in 1760 and the alternation of comic and serious performances ultimately proved a valuable initiative. During the 1760s comic opera in London eventually moved beyond the experimental stage. Apparently the King's Theatre audience never fully understood the humour and finesses of comic operas, but they began to appreciate the genre when, towards the end of the 1760s, sentimentalism became an important ingredient of burlettas presented in London; that is, as long as the librettists remained conscious of the English need for stars, and the particularity of English social values, and as long as the King's Theatre as a venue met the audience's demand for exclusivity and richness. The growing number of successful revivals towards the end of the decade points at least to the rise of some consistency in London's taste and helped comic opera to become an essential part of the King's Theatre repertory during the last decades of the eighteenth century and beyond.

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Part Four

Appendices

Abbreviations

Bibliographical Sources

For full references, see Select Bibliography, p. 307-13

AAM	'Chronologia da opera em Portugal', <i>A Arte Musical</i> 34-48
Bouquet	Marie-Thérèse Bouquet, Valeria Gualerzi, Alberto Testa, <i>Chronologie</i>
Brito	Manuel Carlos de Brito, <i>Opera in Portugal in the Eighteenth Century</i>
Burney1957	Charles Burney, <i>A General History of Music</i>
Burney1959	Charles Burney, <i>Musical Tours in Europe</i> , vol. 2
Castil-Blaze	François Henri Joseph Castil-Blaze, <i>L'Opéra-Italien de 1548 à 1856</i>
Cornelison	Paul Cornelison, 'The Case of J.C Bach's <i>Lucio Silla</i> '
DBI	<i>Dizionario Biografico degli Italiani</i>
DNB	<i>A Dictionary of National Biography</i>
Eisen	Cliff Eisen, <i>New Mozart Documents</i>
Eitner	Rob. Eitner, <i>Biographisch-Bibliographisches Quellen-Lexikon</i> , vol. 10
Fabbri	Paolo Fabbri, and Roberto Verti, <i>Due secoli di teatro per musica a Reggio Emilia</i>
Ferrari	Paolo-Emilio Ferrari, <i>Spettacoli Drammatico musicali e coreografici in Parma</i>
Fiske	Robert Fiske, <i>English Theatre Music in the Eighteenth Century</i>
Gandini	Alessandro Gandini, <i>Cronistoria dei Teatri di Modena</i>
GZ	<i>The Gazetteer, and New Daily Advertiser</i>
Highfill	<i>A Biographical Dictionary of Actors, Actresses, Musicians, Dancers</i>
IN	<i>Indice de' Spettacoli Teatrali</i>
Kutsch	K.J. Kutsch and Leo Riemens, <i>Grosses Sängerlexikon</i>
Landon	H.C. Robbins Landon, <i>Haydn: Chronicle and Works</i> , vol. 2
LEP	<i>The London Evening Post</i>
LS	<i>The London Stage 1660-1800</i>
[Malmesbury]	[Earl of Malmesbury], <i>A series of Letters</i>
McClym	Marita McClymonds, <i>Niccolò Jomelli</i>
Michtner	Otto Michtner, <i>Das alter Burgtheater</i>
Moreau	Mario Moreau, <i>Cantores de Opera portuguesas</i> , vol. 2
Mori	Emilio Cotarelo y Mori, <i>Orígenes y establecimiento de la ópera en España</i>
NG	<i>The New Grove Dictionary of Music and Musicians</i>
OG	<i>The New Grove Dictionary of Opera</i>
Osborne	Charles Osborne, <i>The complete operas of Mozart</i>
PA	<i>The Public Advertiser</i>
Pierre	Clement Pierre, <i>Histoire du Concert Spirituel</i>
Piovano	Piovano, Francesco, 'Baldassare Galuppi, note bio-bibliografiche'
Piperno	Franco Piperno, 'Buffe e buffi'
Roscioni	Carlo Marinelli Roscioni (ed.), <i>Il teatro di San Carlo</i>
Rosenfeld	Sybil Rosenfeld, <i>Foreign Theatrical Companies</i>
Rudhart	Fr. M. Rudhart, <i>Geschichte der Oper am Hofe zu München</i>
S	Claudio Sartori, <i>I libretti Italiani</i>
Terry	Charles Sanford Terry, <i>John Christian Bach</i>
Teuber	Oskar Teuber, <i>Geschichte des Prager Theaters</i>
Th.cts	Volumes of theatrical cuttings in the British Library, London
W	Taddeo Wiel, <i>I teatri musicali Veneziani del settecento</i>
Walsh	Tom J. Walsh, <i>Opera in Dublin 1705-1797. The Social Scene</i>
Walter	Friedrich Walter, <i>Geschichte des Theaters und der Musik am Kurpfürzischen Hofe</i>
Woodfield	Ian Woodfield, 'New Light on the Mozarts' London Visit'
WW,i	Robert and Norma Weaver, <i>A Chronology... 1590-1750</i>
WW,ii	Robert and Norma Weaver, <i>A Chronology... 1751-1800</i>
Zechmeister	Gustav Zechmeister, <i>Die Wiener Theater</i>
Zöllner	Eva Zöllner, <i>English Oratorio after Handel, 1760-1800</i>

Others

alt.	altered; e.g. Badini, C.F. (alt.): alterations to the original libretto have been carried out by Carlo Francesco Badini
C	comic
COU.	country
cpsr.	composer
D	dedication (libretto)
Ded. by	dedicated by
Fav. Songs	Favourite Songs
Impr.	impresario (also the dedicator)
libr.	libretto
MS	manuscript
P	première
rec.	recitatives
S	serious
SEA.	season
sh.	shortened
T	printing (libretto)
th.	theatre
with alt.	with alteration; e.g. Badini, C.F. (with alt.): Carlo Francesco Badini is the original librettist; alterations have been carried out in the actual revival

Appendix I

The Careers of the Singers who sang Italian Comic Opera in London in the 1760s

The order of each entry has been standardized in the form year, season and date of the performance; country, town and theatre in which the performance took place; title, genre and type of the piece performed; composer and librettist of the piece as given in the source(s) of the actual performance; the company which gave the performance; additional information and the source(s) for the actual performance. The theatre seasons have been indicated according to the following code: 1 = carnival; 2 = inverno; 3 = primavera; 4 = ascensione; 5 = estate; 6 = autunno. The date of the performance refers to the first presentation of the piece during the year and at the theatre concerned. A letter following the date specifies the date: D = the date of the dedication of the libretto, as given in the source; P = the date of the first presentation of the piece during the theatre's season concerned; T = the date of the printing of the libretto, as given in the source. The première of an opera, as given in *The New Grove Dictionary of Opera* (unless stated otherwise) has been indicated in bold. The spelling of the titles of the pieces and the names of the company's singers has been maintained as in the original source (mostly librettos). The replacement of a singer during the run of the opera has been indicated in the column of the company by a slash (/) followed by the name of the replacer. The spelling of the genres has been standardized. Types of pieces (S = serious opera; C = comic opera) have been added only for operas, not for serenatas, oratorios, concerts, etc. Names of composers and librettist have been given as entered in *The New Grove Dictionary of Opera*. Library sigla and shelf numbers in the source column refer to the libretto used for the entry; for full references of the sigla, see abbreviation list at the beginning of this study.

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1764	/	I	Rovigo	Teatro	Pupilla, La	intermezzo	C	Giacinto	/
2	1767	/	I	Vicenza	Piazza	Filosofo di campagna, Il	dramma giocoso	C	Capocchio	Galuppi, Baldassare
3	1767	/	I	Venice	S Moisè	Serve rivali, Le	dramma giocoso	C	Leonzio	Traetta, Tommaso
4	1767	/	I	Venice	S Moisè	Astuzia felice, L'	dramma giocoso	C	Pasquino	Gherardeschi, Filippo Maria
5	1767	/	I	Venice	S Moisè	Donne sempre donne, Le	dramma giocoso	C	Leandro	Lucchesi, Andrea
6	1768	/	I	Venice	S Moisè	Amore senza malizia, L'	dramma giocoso	C	Fagotto	Ottani, Bernardo
7	1768	/	I	Venice	S Moisè	Amore in trappola	dramma giocoso	C	Fabrizio	Traetta, Tommaso
8	1768	68.10.11 P	UK	London	King's	Arianna e Teso	dramma	S	Minosse	pasticcio / dir.: F. Alessandri
9	1768	68.11.03 P	UK	London	King's	Amanti ridicoli, Gli	comic opera	C	Rombo	Galuppi, B. / dir.: F. Alessandri
10	1768	68.12.13 P	UK	London	King's	Donne vendicate, Le	comic opera	C	Tiburzio	Piccinni, N. / dir.: F. Alessandri
11	1769	69.01.28 P	UK	London	King's	Mercato di Malmantile, Il	comic opera	C	Berto	Fischietti, D. / dir.: F. Alessandri
12	1769	69.03.02 P	UK	London	King's	Re alla caccia, Il	comic opera	C	Lord Laurewell	Alessandri, Felice
13	1769	69.04.08 P	UK	London	King's	Nanetta e Labino	comic opera	C	Alpin	Pugnani, Gaetano
14	1769	69.06.03 P	UK	London	King's	Serve rivali, Le	comic opera	C	Don Grillone	Traetta, T. / dir.: F. Alessandri
15	1770	70.01.15	UK	London	Exeter Exchange Concert Room	Concert of Vocal and Instrumental Music	concert		vocal part	/
16	1770	70.05.02	UK	London	Thatched House Tavern	Concert of Vocal and Instrumental Music	concert		vocal part	/

Appendix I - Table 1

Giovanni Battista Bassanese

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 Goldoni, Carlo	Vincenzo Bellanti, Sante Goggio		S.13450
2 Goldoni, Carlo	Regina De Luca, Maria Cappellini, Lucia Frigeri, Federico Scachetti, Gio. Battista Brusa, Agata Scachetti		S.10375
3 Chiari, Pietro	Teresa Zaccarini, Anna Brogli, Antonia Zaccarini, Domenico Frigieri, Francesco Bellaspiga		S.21856; W.728
4 Goldoni, Carlo	Teresa Zaccarini, Antonia Zaccarini, Anna Brogli, Domenico Frigieri, Francesco Guerrieri, Carlo Gentiluzzi		S.03349; W.729; NG.vii.337
5 Chiari, Pietro	Teresa Zaccarini, Domenico Occhipuppo, Antonia Zaccarini, Anna Brogli, Domenico Frigieri		S.08306; W.730
6 Chiari, Pietro	Teresa Zaccarini, Antonia Zaccarini, Domenico Occhipuppi, Anna Brogli, Domenico Frigieri		S.01733; W.736; NG.xiv.23
7 Chiari, Pietro	Teresa Zaccarini, Antonia Zaccarini, Domenico Occhipuppi, Anna Brogli, Domenico Frigieri, Barbara Ripamonti		S.01685; W.737; NG.xix.114
8 Bottarelli, G.G. (alt.)	Sigra. Giacomazzi, Luciano, Giustinelli, sigra. Gibetti, Micheli		S.02594; LS.iv.1359
9 Galuppi, A. - G.G. Bottarelli	Sigra. Guadagni, sigra. Gori, Lovattini, Morigi, Micheli, sigra. Gibetti		S.01147; GB-Lbl 907.i.12/2; LS.iv.1365
10 Pizzi, G. - G.G. Bottarelli	Sigra. Giacomazzi, Luciano, sigra. Guadagni, sigra. Gori, Lovattini, Morigi, sigra. Gibetti		S.08314; GB-Lbl 907.i.12/4; LS.iv.1373
11 /	Luciani, sigra. Giacomazzi, Morigi, sigra. Guadagni, Lovattini, sigra. Gori, sigra. Gibetti		S.15467; LS.iv.1382
12 Goldoni, C. (from <i>The Miller of Mansfield</i>) - G.G. Bottarelli	Luciani, sigra. Giacomazzi, Lovattini, Morigi, sigra. Guadagni, sigra. Gori, Micheli, sigra. Gibetti		S.19562; GB-Lbl 639.f.27/1; LS.iv.1388
13 Badini, C.F. ("initiated from the French")	Luciani, sigra. Giacomazzi, Morigi, Micheli, sigra. Gibetti, sigra. Guadagni, Lovattini, sigra. Gori		S.16234; GB-Lbl 907.113/1; LS.iv.1396
14 Chiari, P. - G.G. Bottarelli	Sigra. Giacomazzi, Luciano, Morigi, sigra. Guadagni, sigra. Gori, Lovattini		S.21864; GB-Lbl 907.i.13/2; LS.iv.1412
15 /	Sigra. Gori, Savoi, Tenducci, Fedelino, Alessandri, Barthélemon	Benefit "signori Bigari, painters and machinists to the opera house"	PA 70.01.09; [Malmesbury].ii.293
16 /	Giustinelli, Barthélemon, Cimi	Benefit G.B. Bassanese	PA 70.04.26

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1762	/	I	Pesaro	Sole	Serva scaltra, La	opera buffa	C	Conte	Santis, Giuseppe de, e.a.
2	1762	6	I	Trieste	Regio Imperial	Scaltra spiritosa, La [= La scaltra litterata]	dramma giocoso	C	Mormo and Camillo	Piccinni, Niccolò
3	1763	1	I	Trieste	Regio Imperial	Amore in libertà, L' [=Amore in caricatura]	dramma giocoso	C	Cav. Tritogano	Notte, Giacomo
4	1763	6	I	Venice	S Samuele	Re alla caccia, Il	dramma giocoso	C	Enrico IV Re d'Inghilterra	Galuppi, Baldassare
5	1763	6	I	Venice	S Samuele	Contadine bizzarre, Le	dramma giocoso	C	Masino	Piccinni, Niccolò
6	1763	6	I	Venice	S Samuele	Componimento drammatico	[cantata]		Saturno	Piccinni, Niccolò
7	1764	1	I	Venice	S Samuele	Incognita perseguitata, L'	dramma giocoso	C	Fabrizio	Piccinni, Niccolò
8	1764	1	I	Venice	S Samuele	Donne vendicate, Le	dramma giocoso	C	Ferramonte	Piccinni, Niccolò
9	1767	/	G	Kassel	Teatro	Demetrio	dramma	S	Mitrane	Hasse, Johann Adolf
10	1768	5	A	Vienna	Burgtheater	Vestale, La [=L'Innocenza giustificata]	[festa teatrale]		Valerio	Gluck, Christoph Willibald
11	1769	/	UK	London	King's	Contadine bizzarre, Le	comic opera	C	Masino	Piccinni, N. / dir.: P. Guglielmi
12	1770	/	UK	London	King's	Ezlo	opera	S	Masino	Guglielmi, Pietro
13	1770	/	UK	London	King's	Concert of Vocal and Instrumental Music	concert		vocal part	/
14	1770	/	UK	London	King's	Padre e il figlio rivale, Il	comic opera	C	Fabrizio	Giordani, Tommaso
15	1770	/	UK	London	King's	Passione, La	oratorio		/	Jommelli, Niccolò

Appendix I - Table 2

Benedetto Bianchi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Maddalena Pucci, Domenico Bedini, Angiola de Santis, Orsola Lambrugiada, Filippo Niccolini	"Benedetto Bianchi"	S.21843
2 Palomba, Antonio	Veronica Cerri, Anna Maria Catali, Margherita Caldinelli, Pierina Rampazzi, Antonio Nazolini	"Benedetto Bianchi"	S.21089
3 Goldoni, Carlo	Veronica Cerri, Anna Maria Catali, Margherita Caldinelli, Antonio Nazolini, Pierina Rampazzi, Giuseppe de Santis	"Benedetto Bianchi"	S.01657; OG,II.480
4 Goldoni, Carlo	Ferdinando Pasini, Teresa Pasi, Rosa Barattieri, Anna Maria Janni, Domenico Deangelis, Giuseppe Pinetti, Camilla Pasi	"Benedetto Bianchi"	S.19556; W,674; NG,vII.137
5 Petrosellini, Giuseppe	Teresa Pasi, Ferdinando Pasini, Rosa Barattieri, Giuseppe Pinetti, Domenico Deangelis, Anna Maria Janni, Camilla Pasi	"Benedetto Bianchi"	S.06336; W,673; NG,xiv.727 and OG,III.1004 ("P. Rome 1767, I or Venice 1767,6")
6 /	Rosa Barattieri, Anna Maria Janni, Domenico Deangelis	"Benedetto Bianchi"; "introduzione al secondo ballo della ... Le Contadine Bizzarre"	S.06000
7 Petrosellini, Giuseppe	Teresa Pasi, Ferdinando Pasini, Rosa Barattieri, Giuseppe Pinetti, Domenico de Angelis, Anna Janni, Camilla Pasi	"Benedetto Bianchi"	S.13005; W,688; NG,xiv.727
8 Goldoni, Carlo	Rosa Barattieri, Giuseppe Pinetti, Domenico de Angelis, Anna Maria Fanni	"Benedetto Bianchi"	S.08310; W,689
9 /	Margherita Caldinelli, Giuseppe Morelli, Giacomo Bortolotti, Giuseppe Ciampi, sigra. Felici	"signor Bianchi ... virtuos[o] di camera di S.A.S. il landgravio di Hesse-Cassel"	S.07421
10 /	Antonia Bernasconi, Emanuele Cornacchini, Marianna Uttini	"Benedetto Bianchi"	S.24737; Zechmeister,307; NG,vII.463
11 /	Sigra. Piatti, Piatti, Anna Zamperini, sigra. Guadagni, Lovattini, Morigi, Antonia Zamperini	"signor Bianchi"	S.06353; GB-Lbl 907.I.12/6; LS,iv.1435
12 Metastasio, Pietro	Piatti, Guadagni, sigra. Grassi, sigra. Achiafatti Guglielmi, Morigi	"signor Bianchi"	S.09525; GB-Lbl 11775.e.3/4; LS,iv.1449; NG,vII.796
13 /	Sigra. Piatti, sigra. Guglielmi, Tenducci, Grassi	"signor Bianchi"; benefit "decayed musicians"	LS,iv.1435
14 Bottarelli, Glo. Gualberto	Antonia Zamperini, Piatti, Lovattini, sigra. Guadagni, Anna Zamperini, Morigi, sigra. Piatti	"sig. Bianchi"; <i>pari buffe uguadi with Morigi</i>	S.17689; GB-Lbl 907.I.12/5; LS,iv.1453; NG,vII.394
15 /	Guadagni, sigra. Grassi, sigra. Guglielmi	"signor Bianchi"	LS,iv.1458

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1770	/	70.03.22 P	UK	London	King's	Giosas re di Giuda	oratorio		Gioliada	Bach, Johann Christian
17	1770	/	70.03.31 P	UK	London	King's	Costanza di Rosinella, La [=La sposa fedele]	comic opera	C	Valerio	Guglielmi, Pietro
18	1770	/	70.04.07 P	UK	London	King's	Orfeo ed Euridice	opera	S	Eagus	Gluck, C.W. - J.C. Bach - P. Guglielmi
19	1770	6	/	I	Turin	Carignano	Lavandara, La [=Il marchese villano]	dramma giocoso	C	Tulipano	Galuppi, Baldassare
20	1770	6	/	I	Turin	Carignano	Astuta cameriera, L'	dramma giocoso	C	Piombone	Astarita, Gennaro
21	1772	1	/	I	Parma	Corte	Filosofo di campagna, Il	dramma giocoso	C	Nardo	Galuppi, Baldassare
22	1772	1	/	I	Parma	Corte	Amore artigiano	dramma giocoso	C	Giannino	Gassmann, Florian Leopold
23	1772	1	/	I	Parma	Corte	Cascina, La	dramma giocoso	C	Pippo	Scolari, Giuseppe
24	1774	1	74.12.06 P	A	Vienna	Burgtheater	Tamburro notturno, Il	dramma giocoso	C	/	Paisiello, Giovanni
25	1776	/	76.04 P	HUN	Eszterháza	Teatro d'Esterházy	Furto pazzo per amore, Il	operetta	C	D. Ercole	Dittersdorf, Carl Ditters von
26	1776	5	/	HUN	Eszterháza	Teatro d'Esterházy	Isola d'amore, L'	operetta giocosa	C	Nardo	Sacchini, Antonio
27	1776	6	/	HUN	Eszterháza	Teatro d'Esterházy	Buona figliuola, La	dramma giocoso	C	/	Piccinni, Niccolò
28	1777	3	/	HUN	Eszterháza	Teatro d'Esterházy	Amore artigiano, L'	dramma giocoso	C	Bernardo	Gassmann, Florian Leopold
29	1777	5	77.08.03 P	HUN	Eszterháza	Teatro d'Esterházy	Mondo della luna, Il	dramma giocoso	C	Buona Fede	Haydn, Joseph
30	1777	5	/	HUN	Eszterháza	Teatro d'Esterházy	Frascatana, La	dramma giocoso	C	D. Fabrizio	Paisiello, Giovanni

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Benedetto Bianchi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
16 Metastasio, P. - G.G. Bottarelli	Guadagni, signa. Grassi / Savoi, signa. Guglielmi, Piatti, Morigi	"signor Bianchi"	S.11920; LS.iv.1463; NG.1872
17 /	Anna Zamperini, Lovatini, Morigi, Piatti, Antonia Zamperini, signa. Piatti	sig. Bianchi	S.06788; GB-Lbl 1342.m.3; LS.iv.1466
18 Calzabigi, R. - G.G. Bottarelli	Guadagni, signa. Grassi, signa. Guglielmi, Giustinelli, Morigi	"signor Bianchi", ded. by Gaetano Guadagni to the Nobility and Gentry	S.17432; GB-Lbl 1171.4.aa.21/5 and 907.i.11/6; LS.iv.1468
19 Chiari, Pietro	Anna Zamperini, Teresa Montanari, Maddalena Ricci, Francesco Mongeri, Vincenzo Focchetti, Luigi Pagnanelli	"Benedetto Bianchi"	S.14150; OG.ii.340
20 /	Anna Zamperini, Francesco Mongeri, Teresa Montanari, Maddalena Ricci, Vincenzo Focchetti, Luigi Pagnanelli	"Benedetto Bianchi"	S.03338; OG.1213
21 Goldoni, Carlo	Teresa Montanari, Geltrude Allegretti Falchini, Gioacchino Cirri, Vincenzo Focchetti, Antonia Zaccarini, Francesco Crespi	"Benedetto Bianchi"	S.10381; Ferrari, 38 ("P: 1771,1"); IN1772,46
22 /	Geltrude Allegretti, Teresa Montanari, Vincenzo Focchetti, Antonia Zaccarini, Gioacchino Cirri, Francesco Crespi	"Benedetto Bianchi"	S.01552; IN1772,46
23 /	Vincenzo Focchetti, Gioacchino Cirri, Francesco Crespi, Geltrude Allegretti, Teresa Montanari, Antonia Zaccarini	"Benedetto Bianchi"	S.05177; IN1772,46
24 Lorenzi, G.B. - G.G. Boccherini	Clementina Baglioni, Giuseppe Onofrio, Pinetti, e.a.	"signor Bianchi"	S.22806; Zechmeister, 358; IN1774,70
25 /	Katharina Boschwang, Dichtler, Marianna Putler	"Benedetto Bianchi"	S.10660; Landon,ii.394
26 /	Barbara Dichtler, Leopoldo Dichtler, Elisabeth Prandner	"Benedetto Bianchi"	Landon,ii.394
27 /	Marianna Putler, Catharina Poschwa, Maria Elisabeth Prandner, Leopold Dichtler, Christian Specht	"Benedetto Bianchi"	Landon,ii.395
28 /	Maria Anna Tauber, Pietro Gherardi, Guglielmi Jermoli, Catharina Poschwa, Maria Jermoli, Leopoldo Dichtler	"Benedetto Bianchi", parti uguali with Guglielmo Jermoli	Landon,ii.402
29 Goldoni, Carlo	Guglielmo Jermoli, Pietro Gherardi, Caterina Poschwa, Maria Anna Puttler, Maria Jermoli, Leopold Dichtler	"Benedetto Bianchi"; "all'occasione degli felici sponsali del signore Nicolò Esterhazy ... e ... Maria Anna Weissenwolf"	S.15881; Landon,ii.402; NG,viii.365
30 Livigni, Filippo	Maria Jermoli, Maria Anna Tauber, Elisabeth Brandner, Guglielmo Jermoli, Leopoldo Dichtler, Vito Ungriht	"Benedetto Bianchi"; "in actual servizio del prenc. Nicolò Esterhazy"	S.10965; Landon,ii.402

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1777	6	/	HUN	Eszterháza	Teatro d'Esterházy	Arcifanfano re de' matti	dramma giocoso	C	Arcifanfano	Dittersdorf, Carl Ditters von
32	1778	3	78.05.03 P	HUN	Eszterháza	Teatro d'Esterházy	Sposa fedele, La	dramma serio-giocosso	C	Pasqualino	Guglielmi, P. or G. Sarti?
33	1778	5	78.05.31 P	HUN	Eszterháza	/	Frascatana, La	dramma giocoso	C	/	Paisiello, Giovanni
34	1778	5	78.09.10 P	HUN	Eszterháza	Teatro d'Esterházy	Geloso in cimento, Il	dramma giocoso	C	/	Anfossi, Pasquale
35	1778	5	78.11.22 P	HUN	Eszterháza	/	Locanda, La	dramma giocoso	C	/	Gazzaniga, Giuseppe
36	1779	1	/	HUN	Eszterháza	/	/	drammi diversi	C,S	/	/
37	1779	3	79.03 P	HUN	Eszterháza	Teatro d'Esterházy	Due contesse, Le	dramma giocoso	C	Leandro	Paisiello, Giovanni
38	1779	3	79.04.25 P	HUN	Eszterháza	Teatro d'Esterházy	Vera costanza, La	dramma giocoso	C	Villotto	Haydn, Joseph
39	1779	/	/	HUN	Eszterháza	Teatro d'Esterházy	Isola d'Alcina, L'	dramma giocoso	C	Barone inglese	Gazzaniga, Giuseppe
40	1779	/	/	HUN	Eszterháza	Teatro d'Esterházy	Gelosie villane, Le	dramma giocoso	C	Jaquino or Narduccio	Sarti, Giuseppe
41	1779	/	79.10 P	HUN	Eszterháza	Teatro d'Esterházy	Amore soldato, L'	dramma giocoso	C	D. Anselmo	Sacchini, A. or A. Felici
42	1779	/	79.12.06 P	HUN	Eszterháza	/	Isola disabitata, L'	azione teatrale	C	Enrico	Haydn, Joseph
43	1780	3	80.02.17 P	HUN	Eszterháza	Teatro d'Esterházy	Forza delle donne, La	dramma giocoso	C	Marone	Anfossi, Pasquale
44	1780	3	80.04.27 P	HUN	Eszterháza	Teatro d'Esterházy	Vendemmia, La	dramma giocoso	C	Conte Zeffiro	Gazzaniga, Giuseppe
45	1780	/	80.05 P	HUN	Eszterháza	Teatro d'Esterházy	Amore artigiano, L'	/	/	Bernardo	Gassmann, Florian Leopold

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Benedetto Bianchi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
31 /	Vito Ungriht, Catterina Poschwa, Leopoldo Dichtler, Maria Anna Puttler, Pietro Gherardi, Maria Anna Tauber	"Benedetto Bianchi"	Landon, ii. 403
32 /	Barbara Ripamonti, Maria Anna Puttler, Catterina Poschwa, Lambertini, Leopoldo Dichtler, e. a.	"Benedetto Bianchi"	S, 22475; IN1778-79, 20; Landon, ii. 407
33 /	Andrea Totti, Giovanni Pezzani, Giacomo Lambertini, Leopoldo Dichtler, Vito Ungriht, Catterina Poschwa, Anna Maria Puttler, Elisabetta Brandnerin, Francesco Specht	"Benedetto Bianchi"	IN1778-79, 21-22; Landon, ii. 408
34 Bertati, Giovanni	Andrea Totti, Giovanni Pezzani, Giacomo Lambertini, Leopoldo Dichtler, Vito Ungriht, Catterina Poschwa, Anna Maria Puttler, Elisabetta Brandnerin, Francesco Specht	"Benedetto Bianchi"	IN1778-79, 21-22; Landon, ii. 408
35 /	Andrea Totti, Giovanni Pezzani, Giacomo Lambertini, Leopoldo Dichtler, Vito Ungriht, Catterina Poschwa, Anna Maria Puttler, Elisabetta Brandnerin, Francesco Specht	"Benedetto Bianchi"	IN1778-79, 21-22; Landon, ii. 408
36 /	Andrea Totti, Giovanni Pezzani, Giacomo Lambertini, Leopoldo Dichtler, Vito Ungriht, Catterina Poschwa, Anna Maria Puttler, Elisabetta Brandnerin, Francesco Specht	"Benedetto Bianchi"	IN1778-79, 135, 21
37 /	Andrea Totti, Leopoldo Dichtler, Catterina Poschwa, Mariana Zamini	"Benedetto Bianchi"	IN1778-79, 21-22 ("P: 1778, 5"); Landon, ii. 414
38 Puttini, F. - P. Travaglia	Barbara Ripamonti, N. Totti, Vito Ungriht, Cath. Poschwa, Marianna Zanini, Leopoldo Dichtler	"Benedetto Bianchi"	S, 24607; Landon, ii. 414-5; IN1778-79, 21-22 ("P: 1778, 5"); NG, viii. 365
39 /	/	"Benedetto Bianchi"	Landon, ii. 55, 415
40 /	Costanza Valdesturla, Luigia Polzelli, Barbara Ripamonti, Leopold Dichtler, Andrea Totti, Antonio Pesci, Luigi Rossi	"Benedetto Bianchi"	Landon, ii. 55, 415
41 Tassi, Niccolo	Guglielmo Jermoli, sigra. Jermoli, Costanza Valdesturla, Elisabetta Prandlerin, Leopoldo Dichtler	"Benedetto Bianchi"; "al serv. del princ, Nicolao Esterhazy ... in occasione delle nozze de conte Forgacs e contessa Ottila Grassalkovich"	S, 01756; Landon, ii. 55, 416
42 Metastasio, Pietro	Barbara Ripamonti, Luigia Polzelli, Andrea Totti	"Benedetto Bianchi"	S, 13883; Landon, ii. 55, 416; NG, viii. 365
43 Bertati, Giovanni	Jermoli, sigra. Valdesturla, Luigia Polzelli, sigra. Jermoli, Leopoldo Dichtler, Pesci	"Benedetto Bianchi"	S, 10886; Landon, ii. 55, 422
44 /	Mad. Jermoli, Mad. Polzelli, Mlle. Prantner, Jermoli, Pesci, Dichtler	"Benedetto Bianchi"	Landon, ii. 55, 423
45 /	/	"Benedetto Bianchi"	Landon, ii. 55, 425

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER	
46	1780	6	80.10.29 P	HUN	Eszterháza	Teatro d'Esterházy	Finta giardiniera, La		C	D. Anchise	Anfossi, Pasquale
47	1781	/	81.02.25 P	HUN	Eszterháza	Teatro d'Esterházy	Fedeltà premiata, La		C	Conte Peruchetto	Haydn, Joseph
48	1781	3	81.04 P	HUN	Eszterháza	Teatro d'Esterházy	Isabella e Rodrigo; o sia La costanza in amore		C	Commendatore d'Yllesca	Anfossi, Pasquale
49	1781	6	/	I	Venice	S Samuele	Giannina e Bernardone		C	Bernardone	Cimarosa, Domenico
50	1781	6	/	I	Venice	S Samuele	Amanti canuti, Gli		C	Flaterio	Anfossi, Pasquale
51	1782	1	/	I	Venice	S Samuele	Convito, Il		C	Massimo	Cimarosa, Domenico
52	1782	1	/	I	Venice	S Samuele	Disprezzo, Il		C	Fornicone	Anfossi, Pasquale
53	1782	5	/	I	Sinigaglia	/	Pittor Parigino, Il		C	/	Cimarosa, Domenico
54	1783	1	/	I	Pisa	Costanti	Vecchio geloso, Il		C	/	Alessandri, Felice
55	1783	1	/	I	Pisa	/	Imbroglione delle tre' spose, L'		C	/	Anfossi, Pasquale
56	1783	1	/	I	Pisa	/	Convito, Il		C	/	Cimarosa, Domenico
57	1784	1	/	I	Reggio	Pubblico	Giannina e Bernardone		C	Bernardone	Cimarosa, Domenico
58	1784	1	/	I	Reggio	Pubblico	Cognate in contesa, Le		C	Vagabondo	Zannetti, Francesco
59	1784	/	84.07.26 P	HUN	Eszterháza	Teatro d'Esterházy	Didone abbandonata, La		S	Jarba	Sarti, Giuseppe
60	1784	/	84.08.29 P	HUN	Eszterháza	Teatro d'Esterházy	Villanella rapita, La		C	Biagio	Bianchi, Francesco

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Benedetto Bianchi

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
46	/	Teresa Taveggio, Totti, sigra. Polzelli, Dichtler, Rossi, sigra. Valdesturla	"Benedetto Bianchi"; "al serv. del prenc. Nicolao Esterhazy"	S,10480; Landon,ii.55,424
47	Lorenz, Giovanni Battista	Teresa Taveggia, Costanza Valdesturla, Leop. Dichtler, Anna Jermoli, Gugl. Jermoli, Antonio Peschi	"Benedetto Bianchi"; "in actual servizio di S.A."; "nell'apertura del nuovo Teatro di ... Nicolò d'Esterhazy di Galantha"	S,09965 ("P": 1780,6"); Landon,ii.55,436,537; NG,viii.365
48	Bertati, Giovanni	Teresa Taveggia, Andrea Totti, Costanza Valdesturla, Leop. Dichtler, Luigia Polzelli, Antonio Pesci	"Benedetto Bianchi"	S,13667; Landon,ii.55,436
49	Livigni, Filippo	Francesca Buccarelli, Vincenzo dal Moro, Teresa Gherardi, Rosa Garbesi, Giacomo Petrinelli, Francesco Bussani	"Benedetto Bianchi"	S,11722; W,926; NG,iv.401
50	Lanfranchi-Rossi, Carlo	Francesca Buccarelli, Vincenzo dal Moro, Teresa Gherardi, Rosa Garbesi, Giacomo Petrinelli, Francesco Bussani	"Benedetto Bianchi"	S,01093; W,927; NG,i.423
51	Livigni, Filippo	Francesca Buccarelli, Vincenzo dal Moro, Teresa Gherardi, Rosa Garbesi, Antonio Benedetti-Sartorini, Francesco Bussani	"Benedetto Bianchi"	S,06603; W,935; NG,iv.401
52	/	Francesca Buccarelli, Vincenzo dal Moro, Teresa Gherardi, Rosa Garbesi, Antonio Sartorini, Francesco Bussani	"Benedetto Bianchi"	S,08026; W,936; NG,i.423
53	/	Caterina Casalis, Giacomo Cinti, Maria Bellavigna, Paolo Mandini, Antonio Paganelli, Teresa Gordini	"Benedetto Bianchi"; <i>primo caricato</i>	INI782-83,22
54	/	Luigia Laschi, Domenico Ludovisi, Camilla del Foco, Felice Simi, Giuseppe Dazzi, Francesca Alletretti	"Benedetto Bianchi"; <i>primo caricato</i>	INI782-83,61-2; Ira,28
55	Bertati, Giovanni	Luigia Laschi, Domenico Ludovisi, Camilla del Foco, Felice Simi, Giuseppe Dazzi, Francesca Alletretti	"Benedetto Bianchi"; <i>primo caricato</i>	S,12789; INI782-83,61-2
56	/	Luigia Laschi, Domenico Ludovisi, Camilla del Foco, Felice Simi, Giuseppe Dazzi, Francesca Alletretti	"Benedetto Bianchi"; <i>primo caricato</i>	INI782-83,61-2
57	/	Catterina Agustina Scacchetti, Giuseppe Bertelli, Rosa Boschetti, Vincenzo Facchetti, Giovanni Sarechini, Catterina Micelli	"Benedetto Bianchi"; <i>primo buffo caricato</i>	S,11735; INI783-84,92
58	/	Clementina Moreschi, Giuseppe Bertelli, Rosa Boschetti, Vincenzo Focchetti, Giovanni Sarechini, Catterina Miscelli	"Benedetto Bianchi"; <i>primo caricato</i>	S,05896; INI783-84,92
59	Metastasio, Pietro	Mad. Metilde Bologna, Braghetti, Mad. Valdesturla, Speciosi, Dichtler	"Benedetto Bianchi"	S,07853; Landon,ii.481
60	Bertati, Giovanni	Mad. Ripamonti, Mad. Speciosi, Mad. Polzelli, Muratti, Mandini, Dichtler	"Benedetto Bianchi"	Landon,ii.482,60n

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER	
61	1784	/	84.11.11 P	HUN	Eszterháza	/	Isola di Calipso abbandonata, L'	/	C	Mertone	Bologna, Luigi
62	1785	/	85.04 P	HUN	Eszterháza	/	Vera costanza, La	/	C	Villoto	Haydn, Joseph
63	1785	/	85.05 P	HUN	Eszterháza	/	Armida	opera seria	S	/	Haydn, Joseph
64	1785	/	85.05 P	HUN	Eszterháza	/	Didone	opera seria	S	Jarba	Sarti, Giuseppe
65	1785	3	85.06.05 P	HUN	Eszterháza	Teatro d'Esterházy	Montezuma	dramma	S	Teutile	Zingarelli, Niccolò
66	1785	5	85.07.03 P	HUN	Eszterháza	Teatro d'Esterházy	Matrimonio per inganno, Il	dramma giocoso	C	Don Volpone	Anfossi, Pasquale
67	1785	6	85.10 P	HUN	Eszterháza	Teatro d'Esterházy	Astuzie di Bettina, Le	dramma giocoso	C	Il Barone di Lagodoro	Stabinger, Mathias
68	1786	1	86.03.07 P	HUN	Eszterháza	/	Villanella rapita, La	/	C	/	Bianchi, Francesco
69	1786	1	86.03.16 P	HUN	Eszterháza	/	Geloso in cemento, Il	/	C	/	Anfossi, Pasquale
70	1786	1	86.03.26 P	HUN	Eszterháza	/	Isola di Calipso, L'	/	C	/	Bologna, Luigi
71	1786	/	86.04.02 P	HUN	Eszterháza	Teatro d'Esterházy	Ballerina amante, La	dramma giocoso	C	Don Totomaggio	Cimarosa, Domenico
72	1786	/	86.05.02 P	HUN	Eszterháza	Teatro d'Esterházy	Chi dell'altrui so veste presto si spoglia	dramma giocoso	C	Martuffo	Cimarosa, Domenico
73	1786	/	86.06.18 P	HUN	Eszterháza	/	Isola d'Alicina L'	/	C	Barone	Gazzaniga, Giuseppe
74	1786	/	86.08.06 P	HUN	Eszterháza	/	Albergatrice vivace, L'	/	C	Bartolo	Caruso, Luigi
75	1786	/	86.10.01 P	HUN	Eszterháza	Teatro d'Esterházy	Incontro inaspettato, L'	commedia	C	Barone	Righini, Vincenzo

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Benedetto Bianchi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
61 /	Mad. Bologna, Mad. Valdesturla	"Benedetto Bianchi"	Landon,ii.55,482; not in NG, OG
62 /	Prospero Braghetti, Antonio Specioi, Vincenzo Muratti, Bartolomeo Morelli, Santo Nencini, Metilde Bologna, Maria Antoniona Specioi, Barbara Ripamonti, e.a.	"Benedetto Bianchi"; "virtuos[o] ... al servizio di S.A. il Sig. Principe d'Estherazy"	IN1785-86,38-9; Landon,ii.55,670
63 /	Prospero Braghetti, Antonio Specioi, Vincenzo Muratti, Bartolomeo Morelli, Santo Nencini, Metilde Bologna, Maria Antoniona Specioi, Barbara Ripamonti, e.a.	"Benedetto Bianchi"; "virtuos[o] ... al servizio di S.A. il Sig. Principe d'Estherazy"	IN1785-86,38-9; Landon,ii.670
64 /	Prospero Braghetti, Antonio Specioi, Vincenzo Muratti, Bartolomeo Morelli, Santo Nencini, Metilde Bologna, Maria Antoniona Specioi, Barbara Ripamonti, e.a.	"Benedetto Bianchi"; "virtuos[o] ... al servizio di S.A. il Sig. Principe d'Estherazy"	IN1785-86,38-9; Landon,ii.670
65 /	Prospero Braghetti, Mad. Delicatti, Antonio Specioi, Dichtler, Metilde Bologna	"Benedetto Bianchi"; "virtuos[o] ... al servizio di S.A. il Sig. Principe d'Estherazy"	S,15931; IN1785-86,38-9 ("P. 1786"); Landon,ii.55,668
66 Diodati, Gius. Maria	Maria Antoniona Specioi, Prospero Braghetti, Vincenzo Moratti, Mlle Delicatti, Antonio Specioi, Mad. Polzelli	"Benedetto Bianchi"; "virtuos[o] ... al servizio di S.A. il Sig. Principe d'Estherazy"	S,15226; IN1785-86,38-9 ("P. 1786,1"); Landon,ii.55,669
67 /	Mad. Nencini, Santo Nencini, Mlle Delicatti, Prospero Braghetti, Bartolomeo Morelli, Mad. Polzelli, Mons. Dichtler	"Benedetto Bianchi"; "virtuos[o] ... al servizio di S.A. il Sig. Principe d'Estherazy"	S,03363; IN1785-86,38-9; Landon,ii.55,670
68 /	Prospero Braghetti, Antonio Specioi, Vincenzo Muratti, Bartolomeo Morelli, Santo Nencini, Metilde Bologna, Maria Antoniona Specioi, Barbara Ripamonti, e.a.	"Benedetto Bianchi"; "virtuos[o] ... al servizio di S.A. il Sig. Principe d'Estherazy"	IN1785-86,38-9; Landon,ii.678
69 /	Prospero Braghetti, Antonio Specioi, Vincenzo Muratti, Bartolomeo Morelli, Santo Nencini, Metilde Bologna, Maria Antoniona Specioi, Barbara Ripamonti, e.a.	"Benedetto Bianchi"; "virtuos[o] ... al servizio di S.A. il Sig. Principe d'Estherazy"	IN1785-86,38-9; Landon,ii.678
70 /	Prospero Braghetti, Antonio Specioi, Vincenzo Muratti, Bartolomeo Morelli, Santo Nencini, Metilde Bologna, Maria Antoniona Specioi, Barbara Ripamonti, e.a.	"Benedetto Bianchi"; "virtuos[o] ... al servizio di S.A. il Sig. Principe d'Estherazy"	IN1785-86,38-9; Landon,ii.678
71 /	Mdme Nencini, Braghetti, Mdme Polcelli, Dichtler, Mdme. Delicati, Nencini, Morelli	"Benedetto Bianchi"	Landon,ii.55,675
72 /	Malmira Nencini, sigra. Delicati, sigra. Polzelli, Braghetti, Morelli, Dichtler	"Benedetto Bianchi"	Landon,ii.55,676
73 /	/	"Benedetto Bianchi"	Landon,ii.55,678
74 /	Palmira Nencini / Barbara Sassi, M. Delicati, L. Polzelli, Braghetti, Nencini, Morelli	"Benedetto Bianchi"	Landon,ii.55,676
75 Porta, Nunziato	Mdme Bologna, Mdme Nencini, Mdme. Polzelli, Braghetti, Nencini, Morelli, Dichtler	"Benedetto Bianchi"	Landon,ii.55,677

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
76	1786	/	HUN	Eszterháza	Teatro d'Esterhazy	Idalide	dramma	S	Ataliba	Sarti, Giuseppe
77	1786	/	HUN	Eszterháza	/	Due baroni di rocca azzurra, I	/	C	Demofonte	Cimarosa, Domenico
78	1787	/	HUN	Eszterháza	Teatro d'Esterhazy	Sordo e l'avar, II	dramma giocoso	C	/	Anfossi, Pasquale
79	1787	/	HUN	Eszterháza	/	Disertore, II	dramma	S	Corradino	Bianchi, F. - J. Haydn
80	1787	/	HUN	Eszterháza	/	Quaquera spiritosa, La	dramma giocoso	C	Kolibacco	Guglielmi, Pietro
81	1788	/	HUN	Eszterháza	Teatro d'Esterhazy	Italiana in Londra, L'	/	C	Milord	Cimarosa, Domenico
82	1788	/	HUN	Eszterháza	Teatro d'Esterhazy	Giunio Bruto	dramma tragico	S	Procolo	Cimarosa, D. / dir.: J. Haydn
83	1788	/	HUN	Eszterháza	Teatro d'Esterhazy	Tamburo notturno, II	dramma giocoso	C	/	Paisiello, G. / dir.: J. Haydn
84	1788	/	HUN	Eszterháza	/	Finti eredi, I	dramma giocoso	C	D. Grifagno	Sarti, G. / dir.: J. Haydn
85	1788	/	HUN	Eszterháza	Teatro d'Esterhazy	Cortadina di spirito, La [=II matrimonio inaspettato]	dramma	C	/	Paisiello, G. / dir.: J. Haydn
86	1788	/	HUN	Eszterháza	Teatro d'Esterhazy	Castellani burlati, I	dramma	C	/	Fabrizi, V. / dir.: J. Haydn
87	1788	/	HUN	Eszterháza	Teatro d'Esterhazy	Vendetta di Nino, La	melodramma tragico	S	/	Prati, A. / dir.: J. Haydn
88	1788	/	HUN	Eszterháza	Teatro d'Esterhazy	Orfeo, L'	azione teatrale	S	/	Bertoni, F. / dir.: J. Haydn
89	1788	/	HUN	Eszterháza	Teatro d'Esterhazy	Marito disperato, II	dramma giocoso	C	Marchese	Cimarosa, D. / dir.: J. Haydn
90	1789	/	HUN	Eszterháza	Teatro d'Esterhazy	Due supposti conti, I	dramma	C	/	Cimarosa, D. / dir.: J. Haydn

Appendix I - Table 2

Benedetto Bianchi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
76 /	Sigra. Bologna, P. Nencini, Braghetti, Nencini, Dichtler	"Benedetto Bianchi"	Landon,ii.55,677
77 /	Sigra. Ripamonti / sigra. Sassi, sigra. Delicati, Morelli, Dichtler	"Benedetto Bianchi"	Landon,ii.55,677-8
78 /	Palmira Sassi, Braghetti, mad. Delicati, mad. Polzelli, Morelli, Nencini	"Benedetto Bianchi"	S,22301; Landon,ii.55,683
79 Benincasa, B. - N. Porta	Nencini, Braghetti, mad. Bologna, mad. Delicati, Dichtler	"Benedetto Bianchi"; Haydn wrote the insertion aria "Un cor si tenera" for B. Bianchi	S,07972 ("P: 1786"); Landon,ii.55,683
80 /	Malmira Sassi Nencini, Barbara Sassi, Polcelli, Santi Nencini, Braghetti / Dichtler, Moratti, Dichtler / Bianchi	"Benedetto Bianchi"	Landon,ii.55,683
81 /	Sassi, Nencini, Braghetta, Nencini, Moratti	"Benedetto Bianchi"	Landon,ii.55,469,705
82 /	Santo Nencini, Prospero Braghetti, Metilde Bologna, Dichtler, sigra. Sassi	"Benedetto Bianchi"	IN1788-89,58-9; Landon,ii.55,704
83 /	Luigia Pulzelli, Metilde Bologna, Vincenzo Muratti, Palmira Sassi Nencini, Prospero Braghetti, Barbara Sassi, Santo Nencini, Teresa Benvenuti Ludovico Brizzi, Gaetano De Paoli	"Benedetto Bianchi"	IN1788-89,58-9; Landon,ii.55,705
84 /	Barbara Sassi, Palmira Sassi Nencini, Dichtler	"Benedetto Bianchi"	IN1788-89,58-9; Landon,ii.55,704
85 /	Luigia Pulzelli, Metilde Bologna, Vincenzo Muratti, Palmira Sassi Nencini, Prospero Braghetti, Barbara Sassi, Santo Nencini, Teresa Benvenuti Ludovico Brizzi, Gaetano De Paoli	"Benedetto Bianchi"	IN1788-89,58-9; Landon,ii.55,705
86 /	Luigia Pulzelli, Metilde Bologna, Vincenzo Muratti, Palmira Sassi Nencini, Prospero Braghetti, Barbara Sassi, Santo Nencini, Teresa Benvenuti Ludovico Brizzi, Gaetano De Paoli	"Benedetto Bianchi"	IN1788-89,58-9; Landon,ii.55,704
87 /	Luigia Pulzelli, Metilde Bologna, Vincenzo Muratti, Palmira Sassi Nencini, Prospero Braghetti, Barbara Sassi, Santo Nencini, Teresa Benvenuti Ludovico Brizzi, Gaetano De Paoli	"Benedetto Bianchi"	IN1788-89,58-9; Landon,ii.55,704
88 /	Luigia Pulzelli, Metilde Bologna, Vincenzo Muratti, Palmira Sassi Nencini, Prospero Braghetti, Barbara Sassi, Santo Nencini, Teresa Benvenuti Ludovico Brizzi, Gaetano De Paoli	"Benedetto Bianchi"	IN1788-89,58-9; Landon,ii.55,704
89 /	La Benvenuti, De Paoli, Moratti, Il Nencini, La Nencini, La Sassi	"Benedetto Bianchi"	IN1788-89,58-9; Landon,ii.55,705
90 /	Luigia Pulzelli, Metilde Bologna, Vincenzo Muratti, Palmira Sassi Nencini, Prospero Braghetti, Barbara Sassi, Santo Nencini, Teresa Benvenuti Ludovico Brizzi, Gaetano De Paoli	"Benedetto Bianchi"	IN1788-89,58-9 ("P: 1788"); Landon,ii.712

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
91	1789	/	HUN	Eszterháza	Teatro d'Esterhazy	Gelosie fortunate, Le	dramma giocoso	C	/	Anfossi, P. / dir.: J. Haydn
92	1789	/	HUN	Eszterháza	Teatro d'Esterhazy	Maga circe, La	dramma	C	/	Anfossi, P. / dir.: J. Haydn
93	1789	/	HUN	Eszterháza	Teatro d'Esterhazy	Pittor Parigino, Il	dramma	C	/	Cimarosa, D. / dir.: J. Haydn
94	1789	/	HUN	Eszterháza	Teatro d'Esterhazy	Vicende d'amore, Le	dramma	C	/	Guglielmi, P. / dir.: J. Haydn
95	1789	/	HUN	Eszterháza	Teatro d'Esterhazy	Nozze di Figaro	dramma	C	/	Mozart W.A. / dir.: J. Haydn
96	1790	/	UK	London	Pantheon	Venere e Adone	musical drama		Mars	Mortellari, Michele
97	1791	1	I	Rome	Capranica	Fabro parigino, Il; o sia La schiava fortunata	farsetta	C	Maestro Fazio	Floravanti, Valentino
98	1791	1	I	Rome	Capranica	Amor trionfa, o siano Le due sorelle rivali	farsetta	C	Giobert	Aloisi, Giuseppe
99	1792	1	I	Rimini	Pubblico	Bella pescatrice, La	dramma giocoso	C	/	Guglielmi, Pietro
100	1792	1	I	Rimini	Pubblico	Cosa rara, La	dramma giocoso	C	/	Martin y Soler, Vicente
101	1792	5	I	Florence	S Maria	Due orfane e i due tutori innamorati, Le	dramma giocoso	C	D. Arsenico	Moneta, Giuseppe
102	1792	5	I	Florence	S Maria	Contadina astuta; o La finta semplice	dramma giocoso	C	D. Arsenio Linguetta	Gnaeco, Francesco

Appendix I - Table 2

Benedetto Bianchi

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
91	/	Luigia Pulzelli, Metilde Bologna, Palmira Sassi Nencini, Barbara Sassi, Teresa Benvenuti, Rosa Zachieli, Prospero Braghetti, Santo Necini, Lodovico Brizzi, Gaetano de Paoli, Luigi Martinelli	"Benedetto Bianchi"	IN1789-90,52; Landon,ii.713
92	/	Luigia Pulzelli, Metilde Bologna, Palmira Sassi Nencini, Barbara Sassi, Teresa Benvenuti, Rosa Zachieli, Prospero Braghetti, Santo Necini, Lodovico Brizzi, Gaetano de Paoli, Luigi Martinelli	"Benedetto Bianchi"	IN1789-90,52
93	/	Luigia Pulzelli, Metilde Bologna, Palmira Sassi Nencini, Barbara Sassi, Teresa Benvenuti, Rosa Zachieli, Prospero Braghetti, Santo Necini, Lodovico Brizzi, Gaetano de Paoli, Luigi Martinelli	"Benedetto Bianchi"	IN1789-90,52
94	/	Luigia Pulzelli, Metilde Bologna, Palmira Sassi Nencini, Barbara Sassi, Teresa Benvenuti, Rosa Zachieli, Prospero Braghetti, Santo Necini, Lodovico Brizzi, Gaetano de Paoli, Luigi Martinelli	"Benedetto Bianchi"	IN1789-90,52
95	/	Luigia Pulzelli, Metilde Bologna, Palmira Sassi Nencini, Barbara Sassi, Teresa Benvenuti, Rosa Zachieli, Prospero Braghetti, Santo Necini, Lodovico Brizzi, Gaetano de Paoli, Luigi Martinelli	"Benedetto Bianchi"	IN1789-90,52
96	Giannini, Joseph	Mrs Ferguson, Pacchierotti, Torregiani	"signor Bianchi"	S,24557; GB-Lbl 907.k.1/10; not in LS
97	Romanelli, Luigi	Pietro Dini, Francesco Angelelli, Vincenzo Praun, Andrea Verni, Carlo Masini	"Benedetto Bianchi"; "al serv. del princ. Estherhajj"; <i>prini buffi e parti uguali</i> with Andrea Verni	S,09568; IN1790-91,201; NG,v1.598
98	Moirani, Alessandro	Pietro Dini, Francesco Angelelli, Vincenzo Praun, Andrea Verni, Carlo Masini	Benedetto Bianchi	S,01492; not in NG, OG
99	/	Luigia Gaspari, Pietro Ricci, Carlo Buttazzoni, Carlo Luppi, Rosa Gigli, Anna Benvenuti	"Benedetto Bianchi"; <i>primo buffo assoluto</i>	IN1791-92,150-1
100	/	Luigia Gaspari, Pietro Ricci, Carlo Buttazzoni, Carlo Luppi, Rosa Gigli, Anna Benvenuti	"Benedetto Bianchi"; <i>primo buffo assoluto</i>	IN1791-92,150-1
101	/	Susanna Contini, Pietro Guariglia, Giuseppe Amici, Anna Strinasacchi, Vincenzo Giannozzi	<i>primo buffo uguali</i> with Giuseppe Amici; "Per l'improvvisa malattia del sig. Benedetto Bianchi che doveva fare la parte di D. Arsenio, è sta supplito dal sig. Gaetano Lotti"	S,08537; IN1792-93,61-2; WW,II.668-9; OG,III.432
102	/	Susanna Contini, Pietro Guariglia, Gaetano Lotti, Giuseppe Amici, Anna Strinasacchi, Vincenzo Giannozzi	<i>primo buffo uguali</i> with Giuseppe Amici; "Per l'improvvisa malattia del sig. Benedetto Bianchi che doveva fare la parte di D. Arsenio, è sta supplito dal sig. Gaetano Lotti"	S,06279; IN1792-93,61-2; WW,II.671; OG,II.467

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1755	6	I	Treviso	Delfino	Arsace	dramma	S	Rosmiri	pasticcio
2	1756	1	I	Brescia	Accademia	Alessandro nell'Indie	dramma	S	Erissena	Galuppi, Baldassare
3	1756	1	I	Brescia	Accademia	Artaserse, L'	dramma	S	Senira	Galuppi, Baldassare
4	1756	/	I	Padua	Nuovo	Sesostri re d'Egitto	dramma	S	Artenece	Cocchi, Gioacchino
5	1756	4	I	Venice	S Salvatore	Emira	dramma	S	Orontea	Cocchi, Gioacchino
6	1756	6	I	Venice	S Gio. Grisostomo	Nozze di Paride, Le	spettacolo poetico e musicale		Venere	Galuppi, Baldassare
7	1757	1	I	Ferrara	Buonacosi	Artaserse	dramma	S	Senira	Galuppi, Baldassare
8	1757	/	I	Reggio Emilia	Pubblico	Nitteti, La	dramma	S	Nitteti	Tractta, Tommaso
9	1757	/	UK	London	King's	Demetrio re di Siria	dramma	S	Olinto	pasticcio / dir.: G. Cocchi
10	1758	/	UK	London	King's	Zenobia	dramma	S	Radamisto	Cocchi, Gioacchino
11	1758	/	UK	London	King's	Solimano, Il	dramma	S	Osmirino	Bertoni, F.G. - G. F. Handel - D. Perez
12	1758	/	UK	London	King's	Issipile	/	S	/	Cocchi, Gioacchino
13	1758	/	UK	London	King's	Concert	concert		vocal part	/
14	1758	/	UK	London	King's	Atalo	dramma	S	Zenira	Galuppi, B., e.a. /dir.: G. Cocchi
15	1759	/	UK	London	King's	Ciro riconosciuto, Il	dramma	S	Arpalice	Cocchi, Gioacchino
16	1759	/	UK	London	Covent Garden	Samson	oratorio		/	Handel, George Frideric
17	1759	/	UK	London	Covent Garden	Messiah	oratorio	S	/	Handel, George Frideric

Appendix I - Table 3

Angiola Calori

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Rosa Costa, Marianna Imer, Matteo Bovini, Elisabetta Cardini	Jacopo Monteni, impr.	S,02880
2 Metastasio, Pietro	Giuseppe Ciacchi, Margarita Giacomaci, Angelica Saiz, Elisabetta Cardini, Maria Conclin		S,00772
3 /	Elisabetta Cardini, Angelica Saiz, Giuseppe Sciacchi, Margarita Giacomazzi, Maria Conclin		S,03028
4 Zeno, A. - P. Pariati	Pasquale Potenza, Giovanna Cesati, Matteo Buini, Teresa Venturelli, Antonia Pelizioli		S,21907
5 /	Pietro Demezo, Angelica Saiz, Mariana Nicolini, Rosa Costa, Cattarina Panizza		S,08815; W,593
6 Chiari, Pietro	Mariana Magini, A.M. Galeotti, Caterina Reggi, Antonio Rossi		S,16745; W,594; NG,vil.137
7 /	Margherita Paccarelli, Giovanna Leari, Matteo Buini, Giuseppe Manfredini, Caterina Prizzi		S,03033
8 Metastasio, Pietro	Giuseppe Tibaldi, Gaetano Guadagni, R. Tartaglino Tibaldi, Giovanni Belardi, Dorotea Sabbatini		S,16543; NG,xix.113
9 Metastasio, Pietro	Colomba Mattei, Pasquale Potenza, Salvatore Pazzagli, Giulia Frasi, Laura Rosa		S,07453; GB-Lbl 1342.c.16/3
10 Metastasio, P. (with alt.)	Colomba Mattei, Pasquale Potenza, Giulia Frasi, Salvatore Pazzagli, Laura Rosa		S,25318; LS,iv.639; NG,iv.509
11 Migliavacca, Gianni/Ambrogio	Salvatore Pazzagli, Pasquale Potenza, Colomba Mattei, Giulia Frasi, Laura Rosa, Lescot		S,22264; GB-Lbl 1342.c.16/7; LS,iv.644
12 Metastasio, Pietro	/		LS,iv.654; Kutsch,I.429 ("P: 1759"); NG,iii.628,iv.509 ("P: 14 May 1758")
13 /	Passagli, sigra. Frasi, Potenza, sigra. Mattei	Benefit for the "decay'd musicians"	LS,iv.659
14 /	Gaetano Quilici, Colomba Mattei, Pasquale Potenza, Ferdinando Tenducci, Laura Rosa		S,03435; LS,iv.694
15 Metastasio, Pietro	Gaetano Quilici, Colomba Mattei, Pasquale Potenza, Ferdinando Tenducci, Laura Rosa		S,05715; GB-Lbl 1342.c.16/4; LS,iv.707; NG,iv.509
16 Milton - N. Hamilton	/		NG,iii.629, viii.118
17 The Bible - C. Jenners			NG,iii.629, viii.118

Appendix 1 - Table 3

Angiola Calori

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
18	1759	/	UK	London	King's	Farnace	dramma	S	Selinda	Perez, David
19	1759	/	UK	Oxford	Theatre	Vera Iode, La	cantata		La Prudenza	Cocchi, Gioacchino
20	1759	/	UK	Oxford	Theatre	Merito coronato, Il	cantata		/	Cocchi, Gioacchino
21	1759	/	UK	London	King's	Vologeso, Il	dramma	S	Lucilla	pasticcio / dir.: G. Cocchi
22	1760	/	UK	London	King's	Clemenza di Tito, La	dramma	S	Servilia	Cocchi, Gioacchino
23	1760	/	UK	London	King's	Aminio	dramma	S	Ramiso	Perez, D., e.a.
24	1760	/	UK	London	Great Room, Dean Street	Isola disabitata, L'	/		vocal part	Jommelli, Nicolò
25	1760	/	UK	London	Haymarket	Isola disabitata, L'	concert		vocal part	Jommelli, Nicolò
26	1760	/	UK	London	King's	Antigona	dramma	S	Ermione	Cocchi, G. F. Giardini?
27	1760	/	UK	London	Hickford's Room, Brewer Street	Isola disabitata	concert		vocal part	/
28	1760	/	UK	London	King's	Antigona	dramma	S	vocal part	/
29	1760	/	UK	London	King's	Erginda regina di Livadia	opera	S	Isamena	Cocchi, Gioacchino
30	1760	/	UK	London	Haymarket	Concert	concert		/	/
31	1760	/	UK	London	King's	Mondo della luna, Il	dramma giocoso	C	Flaminia	Galuppi, B. / dir.: G. Cocchi
32	1760	/	UK	London	King's	Arianna e Tesco	dramma	S	Laodice	pasticcio / dir.: G. Cocchi
33	1761	/	UK	London	King's	Filosofo di campagna, Il	dramma giocoso	C	Eugenia	Galuppi, B. / dir.: G. Cocchi
34	1761	/	UK	London	Great Room, Dean Street	Concert	concert		/	/

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Angiola Calori

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
18	Luchini, Antonio Maria	Pasquale Potenza, Colomba Mattei, Ferdinando Tenducci, Gaetano Quilici, Laura Rosa		S.09763; LS,iv.722
19	Bottarelli, Gio. Gualberto	Colomba Mattei, Pasquale Potenza, Gaetano Quilici, Ferdinando Tenducci	"Festeggiandosi ... l'inaugurazione di My Lord Conte di Westmorland. Alla dignità di cancelliere di detta università"	S.24627; GB-Lbl 11714.aa.21/1
20	Bottarelli, Gio. Gualberto	Colomba Mattei, Pasquale Potenza, Gaetano Quilici, Ferdinando Tenducci	"Festeggiandosi ... l'inaugurazione di My Lord Conte di Westmorland. Alla dignità di cancelliere di detta università"	GB-Lbl 11714.aa.21/2
21	Zeno, Apostolo	Colomba Mattei, Gaetano Quilici, Ferdinando Tenducci, Emanuele Cornacchini, Laura Rosa		S.25177; LS,iv.756
22	Metastasio, Pietro	Gaetano Quilici, Colomba Mattei, Emanuele Cornacchini, Ferdinando Tenducci, Laura Rosa		S.05801; LS,iv.769; NG,iv.509
23	/	Emanuel Cornacchini, Colomba Mattei, N.N., Ferdinando Tenducci, Angiola Calori, Laura Rosa		S.02813; LS,iv.777
24	Metastasio, Pietro	Miss Frederik, Tenducci, Quilici	Benefit Gaetano Quilici	S.13866; LS,iv.779
25	/	Sigra. Cassandra Frederik, Tenducci, Quilici	Benefit sigra. Provenzale	LS,iv.782
26	/	Mattei, Quilici, Cornacchini, Tenducci, Domenico Megalli, Laura Rosa		S.02087; LS,iv.787
27	/	Miss Frederik, Sigra. Laura Rosa, Tenducci, Quilici	Benefit Laura Rosa	LS,iv.791
28	/	/	Benefit Angiola Calori; "In which she will sing 4 new songs. Composed by sig. Giardini"	PA 60.05.08 and 05.15
29	Noris, Matteo	Mattei, Cornacchini, Magalli, Quilici, Laura Rosa, Polly Capitani	"the opera will be continued for a few nights more for the benefit of actors and actresses"	LS,iv.799; NG,iv.509; not in OG
30	/	Tenducci, Miss Capitani, Gaetano Quilici	Benefit Polly Capitani	LS,iv.800
31	Goldoni, Carlo	Pietro Sorbelloni, Carlo Paganini, Angiola Paganini, Christiano Tedeschini, Gaetano Quilici, Teresa Eberardi		S.15877; LS,iv.826
32	/	Gaetano Quilici, Colomba Mattei, Filippo Elisi, Pietro Sorbelloni, Teresa Eberardi		S.02586; GB-Lbl 11714.b.39/1; LS,iv.831
33	Goldoni, Carlo	Pietro Sorbelloni, Carlo Paganini, Angiola Paganini, Christiano Tedeschini, Gaetano Quilici, Teresa Eberardi		S.10369; GB-Lbl 907.i.9/2; LS,iv.836
34	/	Mrs Storer, Tenducci	Benefit Ferdinando Tenducci, "arrested for debt and been in King's Bench for 8 months"	LS,iv.840

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
35	1761	/	UK	London	King's	Tito Manlio	dramma	S	Sabina	Cocchi, Gioacchino
36	1761	/	UK	London	King's	Didone abbandonata, La	dramma	S	Selene	Perez, D. - B. Galuppi
37	1761	/	UK	London	King's	Pescatrici, Le	opera comica	C	Eurilda	Bertoni, Ferdinando
38	1762	/	UK	London	Great Room, Dean Street	Concert of Vocal and Instrumental Music	concert		vocal part	/
39	1763	1	I	Verona	Accademia Filarmonica	Merope	dramma	S	Merope	pasticcio
40	1764	/	I	Reggio	Pubblico	Ezio, L'	dramma	S	Fulvia	Pescetti, Gio. Battista
41	1765	1	I	Venice	S Cassiano	Olimpiade	dramma	S	Aristea	Bertoni, Ferdinando
42	1765	1	I	Venice	S Cassiano	Semiramide	dramma	S	Semirade	Tracetta, Tommaso
43	1766	6	CS	Prague	Reggio	Trionfo di Clelia, Il	dramma	S	Klelia	Hasse, Johann Adolf
44	1767	1	CS	Prague	Reggio	Bellerofonte	dramma	S	/	Myslivecek, Josef
45	1767	1	CS	Prague	Reggio	Tanerlano, Il	dramma	S	/	Guglielmi, Pietro
46	1768	/	CS	Prague	/	Verlassene Dido, Die	dramma	S	Dido	/
47	1770	/	G	Dresden	/	/	/	/	/	/
48	1772	/	G	Dresden	Piccolo T. di S.A.E di Sassoni	Amore innocente, L'	pastorale	S	/	Salieri, Antonio
49	1773	1	G	Dresden	Ducale	/	drammi giocosi	C	/	/
50	1774	1	G	Dresden	/	/	drammi giocosi	C	/	/
51	after 1776	/	/	/	Accademia	Orfeo ed Eurydice	dramma	S	Orfeo	Bertoni, Ferdinando

Appendix I - Table 3

Angiola Calori

LIBRETTIST	COMPANY	COMMENTS	SOURCE
35 Noria, Matteo	Gaetano Quilici, Filippo Elisi, Colomba Mattei, Pietro Sorbelloni, Teresa Eberardi		S,23250; LS,iv.842; NG,iv.509
36 /	Colomba Mattei, Filippo Elisi, Gaetano Quilici, Pietro Sorbelloni, Teresa Eberardi		S,07820; GB-Lbl 11714, aa.21/3; LS,iv.850
37 Goldoni, Carlo	Angiola Paganini, Pietro Sorbelloni, Carlo Paganini, Christiano Tedeschino, Gaetano Quilici, Teresa Eberardi		GB-Lbl 11712, a.57; LS,iv.862
38 /	Gaetano Quilici, Felice Giardini, Carl Friedrich Abel	Benefit Gaetano Quilici	PA 62.04.19 and 04.24
39 Zeno, A. (with alt.)	Antonio Catianeo, Antonio Perolini, Pellegrino Ugolini, Cecilia Masi, Angiola Masi	Ded. by Francesco Puttini	S,15549
40 Metastasio, Pietro	Giuseppe Cicognani, Giovanni Manzoli, Costanza Romani, Giuseppe Scotti, Giuseppe Pasqualini		S,09518; Fabbri, 78
41 Metastasio, Pietro	Salvador Passaglia, Antonio Gotti, Cecilia Grassi, Giovanni Toschi, Giuseppe Colonna		S,16991; W,696; NG,II.647
42 Metastasio, Pietro	Giovanni Toschi, Salvador Passaglia, Antonio Gotti, Cecilia Grassi, Giuseppe Colonna		S,21510; W,697; NG,xix.114
43 Metastasio, Pietro	Pierre de Mezzo, Emanuele Cornacchini, Cecile Bani, Geltrude Cellini, Jean Dalpini		S,23969; Teuber,i.277
44 /	Antonio Prati, Emanuelle Cornachia, Marianna Ottini, Stella Lodi, Giovanni Dalpini	Giuseppe Bustelli, impr.	S,03932
45 Piovone, Agostino	Piero de Mezzo, Emanuele Cornacchini, Cecilia Buini, Geltrude Celini, Jean Dalpini	Giuseppe Bustelli, impr.	S,22831
46 /	Emanuel Cornacchini, Antonio Piatti, Mariana Ottini, Stella Lodi, Johann Dalpini		Teuber,i.279
47 /	/		Highfill,iii.19-20; Kutsch,i.429
48 Boccherini, Gio. Gastone	/		S,01707; Burney 1959, 140
49 /	Michele Patrassi, Pasquale Bondini, Giacomo Tibaldi, Giovanni de Simoni, Giuseppe Guelmini, Caterina Bondini, Lucia Moreschi, Clementina Moreschi, Angiola Tibaldi		IN1773,16
50 /	Pasquale Bondini, Michele Patrassi, Giacomo Tibaldi, Giovanni de Simoni, Andrea Guelmini, Caterina Bondini, Rosa Bernardi, Giuseppe Lombardi		IN1774,17
51 /	Rosa Squillace, Antonio Grotto	1776: première of Bertoni's <i>Orfeo</i> in Venice, S Benedetto	S,17426

	YEAR	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1763	63.02.19 P	UK	London	King's	Orlone; o sia Diana vendicata	dramma	S	Nice	Bach, Johann Christian
2	1763	63.04.14 P	UK	London	King's	Finta sposa, La	dramma comico	C	Ismene	pasticcio / dir.: J.C. Bach
3	1763	63.04.27 P	UK	London	Drury Lane	Cure of Saul, The	concert		vocal part	/
4	1763	63.05.07 P	UK	London	King's	Zanaida	dramma	S	Silvera	Bach, Johann Christian
5	1763	63.06.09 P	UK	London	Haymarket	Concert	concert		vocal part	/
6	1764	64.02.24 P	UK	London	Drury Lane	Royal Shepherd, The	English opera	S	Eliza	Rush, George
7	1764	64.04.03 P	UK	London	King's	Hannah	oratorio		vocal part	Worgan, John
8	1764	64.04.05 P	UK	London	Drury Lane	Royal Shepherd, The	English opera	S	Eliza	/
9	1764	64.06.05	UK	London	Spring Garden	Concert of Vocal and Instrumental Musick	concert		vocal part	/
10	1764	late summer	IRL	Dublin	Smock Alley	/	/		/	/
11	1764	64.11.02 P	UK	London	Drury Lane	Almena	serious English opera	S	Aspatia	Arne, M. - J. Battishill
12	1764	64.11.24 P	UK	London	King's	Ezio	dramma	S	Onoria	Pescetti, G.B. - J.C. Bach - B. Galuppi - G.F. Majo - M. Venio
13	1765	65.01.01 P	UK	London	King's	Berenice	dramma	S	Ismene	pasticcio
14	1765	65.01.29 P	UK	London	King's	Adriano in Siria	dramma	S	Sabina	Bach, Johann Christian
15	1765	65.03.07 P	UK	London	King's	Re pastore, Il	dramma	S	Tamiri	Giardini, Felice

Appendix I - Table 5

Clementina Cremonini

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 Bottarelli, Gio. Gualberto	Gaetano Quilici, Anna de Amicis, Giovanna Carmignani, Giuseppe Giustinelli, Marianna Valsecchi, Gian Battista Zingoni, Domenico Ciardini, Livia Segantini		S.17476; LS.iv.979; NG.1.872
2 /	Giovanna Carmignani, Giustinelli, Anna de Amicis, Domenico de Amicis, Gaetano Quilici, Marianna Valsecchi, Gian Battista Zingoni		S.10557; GB-Lbl 907.1.9/11; LS.iv.989
3 /	Beard, Tenducci, Norris, Champnes, Miss Young, Miss Polly Young	Benefit "for the colleges of Philadelphia and New York"	LS.iv.992; Highfill.iii.37
4 Bulgherelli - P. Metastasio - G.G. Bottarelli	Anna de Amicis, Livia Segantini, Gaetano Quilici, Domenico Ciardini, sigra. Carmignani, Marianna Valsecchi, Gian Battista Zingoni, Giustinelli		S.25257; GB-Lbl 907.1.9/9; LS.iv.995; NG.1.872
5 /	Sigra de Amicis, sigra. Carmignani, sigra. Cremonini, sigra. Valsecchi, Giardini, Giustinelli, Quilici, Tenducci, Zingoni	Benefit Capitani, "now in the King's Bench, singer in the Opera for 20 years past"	LS.iv.1000
6 Metastasio, P. - R. Rolt	Champnes, Vernon, Miss Young, Miss Wright, Mrs Dorman		LS.iv.1041; NG.rvl.333
7 Smart, Christopher	Gaetano Quilici, Angiola Sartori, Polly Young, 'a boy'		Zöllner.179; LS.iv.1050
8 /	Champnes, Vernon, Miss Young, Miss Wright, Mrs Dorman	Benefit sigra. Cremonini and Managers	LS.iv.1050-1
9 /	Gaetano Quilici	"First public concert of W.A. Mozart and his sister in England"	LS.iv.1062-3; Woodfield.187
10 /			Highfill.iii.37
11 Rolt, Richard	Vernon, Champnes, Giustinelli, Miss Wright, Miss Vincent, Miss Williams		NG.1.604; Fiske.313; LS.iv.1080-1
12 Metastasio, Pietro	Tenducci, sigra. Scotti, Manzoli, Ciprandi, Miss Young		S.09517; GB-Lbl 907.1.10/2; LS.iv.1085
13 /	Teresa Scotti, Giovanni Manzoli, Giuseppe Ciprandi, Ferdinando Tenducci, Miss Young, Leopoldo Micheli		S.03969; LS.iv.1091
14 Metastasio, Pietro	Ferdinando Tenducci, Ercole Ciprandi, Teresa Scotti, Giovanni Manzoli, Miss Young, Leopoldo Micheli		S.00422; GB-Lbl 1342.c.16/9; LS.iv.1095; NG.1.872; OG.1.271
15 Metastasio, P., e.a.	Ciprandi, Manzoli, sigra. Scotti, Tenducci	Ded. by G. Manzoli, F. Giardini, G.G. Bottarelli	S.19610; LS.iv.1101; GB-Lbl 907.1.10/6; NG.vii.351

	YEAR	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1765	65.04.27 P	UK	London	King's	Olimpiade, L'	dramma	S	Argene	Arne, Thomas, Augustine
17	1765	65.05.13	UK	London	Hickford's Great Room	Concert	concert		vocal part	/
18	1765	65.07.18 P	IRL	Dublin	Smock Alley	Royal Shepherd, The	English opera	S	Eliza	Rush, G. - F. Tenducci
19	1765	65.07.30 P	IRL	Dublin	Smock Alley	Artaxerxes	English opera	S	Mandane	Arne, Thomas
20	1765	65.12.12 P	IRL	Dublin	Smock Alley	Revenge of Athridates, The [=Farnace]	English opera	S	/	pasticcio
21	1766	66.01.31 P	IRL	Dublin	Smock Alley	Comus	/	S	Sabina	Arne, Thomas
22	1766	66.05.07 P	IRL	Dublin	Smock Alley	Eroe cinese, L'	opera seria	S	/	Giordani, Tommaso
23	1766	66.06.24 P	IRL	Dublin	Crow Street	Pharnaces, or The Revenge of Athridates	/	S	/	/

Appendix I - Table 5

Clementina Cremonini

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	Metastasio, P. - G.G. Bottarelli	Ercole Ciprandi, Teresa Scotti, Giovanni Manzoli, Ferdinando Tenducci, Miss Young, Leopoldo Micheli		S,16989; LS,Jv.1112; NG,L610
17	/		Benefit Mozart	Woodfield,187; Walsh1973,139
18	Metastasio, P. - R. Rolt	Tenducci, Peretti, Wilder, Miss Thomas		Walsh1973,140-1
19	/	Tenducci, Peretti, Wilder, Jagger, Miss Thomas		Walsh1973,141
20	/	Tenducci, Peretti, Wilder, Ryder, Miss Thomas, Frances Ashmore		Walsh1973,143
21	/	Henry Mossop, Wilder, Peretti, Miss Catley, Miss Slack, Miss Thomas, Tenducci		Walsh1973,146
22	Metastasio, Pietro	Tenducci, Peretti / F. Passerini, La Spilletta, Marina Giordani		Walsh1973,147-8; NG,vii.394
23	/	Tenducci, <i>e.a.</i>	Sigra. Cremonini's benefit ended the summer season on 15 July 1766.	Walsh1973,149

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1751	1	50.12.22 D	I	Cremona	Nuovo	Tigrane, II	dramma	S	Aparnia	Lampugnani, Gio. Battista
2	1751	6	/	I	Milan	Regio-Ducale	Zenobia	dramma	S	Mitrame	Perez, David
3	1752	1	52.01.19 D	I	Cremona	Nuovo	Demofoonte	dramma	S	Cherinto	Brivio, Giuseppe Ferdinando
4	1752	/	52.04.29 D	I	Reggio	Pubblico	Didone abbandonata	dramma	S	Osmida	Perez, David
5	1753	1	/	I	Modena	Corte	Merope	dramma	S	Argia	Perez, David
6	1753	1	53.02.05 D	I	Modena	Corte	Antigona	dramma	S	Ermione	Latilla, Gaetano
7	1753	/	53.10.15 P	A	Vienna	Burgtheater	Clemenza di Tito, La	opera	S	/	Adolfati, Andrea
8	1754	1	/	I	Bergamo	Teatro	Antigono	dramma	S	/	/
9	1754	/	54.11.09 P	UK	London	King's	Ipermestra	dramma	S	Plistene	Lampugnani, G.B. - J. A. Hasse
10	1754	/	54.12.17 P	UK	London	King's	Penelope	dramma	S	Anfinomo	Galuppi, Baldassare
11	1755	/	55.01.14 P	UK	London	King's	Siroe re di Persia	dramma	S	Medarse	Lampugnani, Gio. Battista
12	1755	/	55.02.03 P	UK	London	Drury Lane	Fairies, The	opera	S	Lysander	Smith, John Christopher
13	1755	/	55.02.18 P	UK	London	King's	Ricimero Re de' Goti	dramma	S	Vitige	Galuppi, Baldassare
14	1755	/	55.03.17	UK	London	King's	Entertainment of Vocal and Instrumental Music	concert	/	vocal part	/
15	1755	/	55.04.12 P	UK	London	King's	Ezio	dramma	S	Emperor Valentiniano	Hasse, J. A. - D. Perez

Appendix I - Table 6

Rosa Curioni

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
1	Goldoni, Carlo	Francesco Boschi, Artemisia Landi, Domenico Girardini, Margarita Landi, Umlita Bartoli	"milanese"	S,23137
2	Metastasio, Pietro	Colomba Mattel, Angiola Conti, Giovanni Tedeschi, Elena Fabris, Carlo Cariani		S,25313; NG,xiv.367
3	/	Francesco Trivulzi, Gioseffa Ducedo, Teresa Ducedo, Domenico Giardini, Antonio Cattaneo, Pietro Carbellone, N.N.	Giambattista Crivelli, impr.	S,07505
4	Metastasio, Pietro	Maria Colomba Mattei, Filippo Elisi, Ottavio Albuzio, Giovanna Celli, Domenico Luini		S,07800
5	/	Domenico Bonifazi, Angiola Caterina Riboldi, Giuseppe Poma, Carlo Ambrogio Grandati, Laura Brascagli, Giovanna Magnani		S,15539
6	Roccaforte, Gaetano	Angiola Caterina Riboldi, Laura Brascagli, Giuseppe Poma, Domenico Bonifazi, Carlo Grandati		S,02078; NG,x.504
7	Metastasio, Pietro	Marianno Niccolini, Maria Casarini, Giuseppe Ghiringella, Chiara Marini, Gaetano Ottoni, Ferdinando Tenducci		S,05793; Zechmeister,232,437 ("P: 24 Oct, 1753"); NG,111
8	/	/		S,02130; NG,v.98,iv.509 ("double attribution to G. Cocchi")
9	Metastasio, P. (with alt.)	Sigra. Mingotti, Ciprandi, Ricciarelli, sigra. Mondini, sigra. Mattei		S,13580; LS,iv.450; NG,v.98
10	Rolli, P. (with alt.)	Sigra. Mingotti, Ciprandi, Ricciarelli, sigra. Mattei, sigra. Mondini		S,18363; LS,iv.457
11	Metastasio, P. (with alt.)	Ciprandi, Colomba Mattei, sigra. Mingotti, Ricciarelli, sigra. Mondini		S,22128; GB-Lbl1342.c.16/8; NG,x.422
12	Shakespeare, W. (with alt.)	Beard, Chamnys, sigra. Curioni / Guadagni, Aldins / Vernon, sigra. Passeroni, Mrs Vernon, Miss Young, &c.		LS,iv.467; NG,xvii.415
13	/	Ciprandi, sigra. Mingotti, Ricciarelli, sigra. Mattei, sigra. Mondini		S,19815; LS,iv.470; NG,vii.136
14	/	Mondini, Beard, Mattei, Pasqualino, Guadagni, Mingotti, Miller, Ciprandi, Dubourg, Frasi, Ricciarelli		LS,iv.474
15	Metastasio, Pietro	Sigra. Mingotti, Ciprandi, Ricciarelli, sigra. Mattei, sigra. Mondini		S,09503; GB-Lbl1342.c.16/1; LS,iv.479; NG,v.98

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Rosa Curioni

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1756	/	UK	London	Drury Lane	Tempest, The	opera	S	Ferdinand	Smith, John Christopher
17	1756	/	UK	London	Covent Garden	Athalie	oratorio	/	/	Handel, George Frideric
18	1756	/	UK	London	Covent Garden	Israel in Egypt	oratorio	/	/	Handel, George Frideric
19	1756	/	UK	London	Covent Garden	Deborah	oratorio	/	/	Handel, George Frideric
20	1756	/	UK	London	Covent Garden	Judas Maccabeus	oratorio	/	/	Handel, George Frideric
21	1756	/	UK	London	Covent Garden	Jephtha	oratorio	/	Israelite Man	Handel, George Frideric
22	1756	/	UK	London	Covent Garden	Messiah	oratorio	/	Storge	Handel, George Frideric
23	1757	/	I	Vicenza	Grazie	Alessandro nell'Indie	oratorio	/	/	Handel, George Frideric
24	1757	6	I	Venice	S Moisè	Didone abbandonata	dramma	S	Cleofide	Galuppi, Baldassare
25	1758	1	I	Mantua	Vecchio	Demofonte	dramma	S	Didone	Traceta, Tommaso
26	1758	1	I	Mantua	Vecchio	Ciro riconosciuto	dramma	S	Dircea	Traceta, Tommaso
27	1759	1	I	Pavia	Omodeo	Siroe re di Persia	dramma	S	Mardane	Jommelli, Nicolò
28	1759	1	I	Pavia	Omodeo	Didone abbandonata	dramma	S	Emira	Lampugnani, Gio. Battista
29	1760	/	CS	Prague	Nuovo	Adriano in Siria, L'	dramma	S	Didone	Traceta, Tommaso
30	1760	/	G	Mannheim	Hoftheater	Cajo Fabrizio	dramma	S	/	/
							dramma	S	Erginda	Jommelli, N. - G. Colla

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Rosa Curioni

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	Shakespeare, W. (with alt.)	Atkins, Beard, G. Burton, Champnes, Miss Young		LS,iv.526; NG,xviii.415
17	Racine, J.B. - S. Humphreys	/		NG,v.98,viii.117
18	Exodus xv, Prayer Book <i>Psalter</i>	/		NG,v.98,viii.118
19	Humphreys, Samuel	/		NG,v.98,viii.117
20	Morell, Thomas	/		NG,v.98,viii.118
21	Morell, Thomas	/		NG,v.98,viii.119
22	Bible, Prayer Book <i>Psalter</i> - C. Jennens	/		NG,v.98,viii.118
23	/	Aurelio Rossi, Giuseppe Aprile, Clementina Baglioni, Giuseppe Cornini, Marianna Paduli		S,00775
24	Metastasio, Pietro	Giuseppe Aprili, Giuliano Petti, Anna Fabris, Marianna Paduli, Antonio Tedeschi		S,07813; W,597; NG,xix.113
25	Metastasio, Pietro	Pietro de Mezzo, Clementina Baglioni, Giuseppe Aprile, Giuseppe Ico gnani, Antonio Cattaneo, Angela Meneghezzi, N.N.		S,07522; NG,xix.113 ("P. Verona, 1758,6")
26	/	Pietro de Mezzo, Giuseppe Aprile, Giuseppe Cicognani, Clementina Baglioni, Antonio Cattaneo, Angela Meneghezzi		S,05714
27	Metastasio, P. (with alt.)	Francesco Boschi, Carlo Martinenghi, Regina Belloni, Felicità Malacrida, N.N.	Carlo Francesco Smitt, impr.	S,22130
28	/	Carlo Martinenghi, Francesco Boschi, Felicità Malacrida, Regina Belloni, Maria Teresa Barocci	Carlo Francesco Smitt, impr.	S,07815
29	/	Domenico Gratinara, Pietro Tibaldi, Anna Maria Grandis, Antonio Girelli Anguillari, Francesco Roselli		S,00410a
30	Verraz, Mattia	Pietro Sarselli, Lorenzo Tonarelli, Dorotea Wendeling, Gio-Battista Goraucchi, Giuseppe Giardini		S,04435; NG,ix.693

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1761	/	UK	London	King's	Promesse del cielo, Le	serenata	/	Giunone	pasticcio / dir.: G. Cocchi
32	1761	/	UK	London	King's	Alessandro nell'Indie	dramma	S	Grandarte	pasticcio / dir.: G. Cocchi
33	1761	/	UK	London	King's	Mercato di Malmantile, Il	opera comica	C	Conte della Rocca	Fischietti, Domenico
34	1762	/	UK	London	King's	Tolomeo re d'Egitto	dramma	S	Artamene	pasticcio / dir.: G. Cocchi
35	1762	/	UK	London	King's	Bertoldo Bertoldino e Cacassenno alla corte del re Alboino	opera comica	C	Alboino	Ciampi V. / dir: G. Cocchi
36	1762	/	UK	London	King's	Disfatta di Dario, La	dramma	S	Seleuco	pasticcio / dir.: G. Cocchi
37	1762	/	UK	London	King's	Fantiglia in scompiglio, La	dramma glaucoso	C	Ernesto	Cocchi, Gioacchino
38	1771	/	/	/	/	Ciro riconosciuto, Il	/	S	Arpago	Puppi, Antonio
39	1783	/	G	Mannheim	Nazionale	/	operette in musica	S	/	/

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Rosa Curioni

LIBRETTIST	COMPANY	COMMENTS	SOURCE
31	Bottarelli, Gio. Gualberto	Filippo Elisi, Colomba Mattei, Angiola Sartori, Giovanni Battista Zonca	GB-Lb1907.i.9/1; LS.iv.889
32	/	Zonca, Elisi, sigra. Mattei, sigra. Sartori, sigra. Eberardi	S.00785; LS.iv.896
33	/	Angiola Sartori, Carlo Paganini, Anna Paganini, Giovanni Battista Zonca, Teresa Eberardi, Pietro Leonardi	S.15444; LS.iv.901
34	/	Filippo Elisi, Colomba Mattei, Giovanni Battista Zonca, Angiola Sartori, Teresa Eberardi	S.23322; GB-Lb1907.i.9/3; LS.iv.910
35	Goldoni, Carlo	Angiola Sartori, Carlo Paganini, Angiola Paganini, Giovanni Battista Zonca, Pietro Leonardi, Teresa Eberardi	S.04015; GB-Lb11714.b.23; LS.iv.911
36	Bottarelli, Gio. Gualberto	Filippo Elisi, Giovanni Battista Zonca, Colomba Mattei, Teresa Eberardi, Angiola Sartori	S.07990; GB-Lb1907.i.9/6; LS.iv.924
37	Bottarelli, Gio. Gualberto	Carlo Paganini, Angiola Paganini, Giovanni Battista Zonca, Angiola Sartori, Pietro Leonardi, Teresa Eberardi	S.09644; GB-Lb1907.i.9/5; LS.iv.927
38	/	Isabella Gandini, Domenico Buccella, Gioanna Piazza, Michele Caselli, Maria Manara, Giuseppe Antonio Bianchi	S.05721; not in NG, OG
39	/	Bachaus, Bonck, Brand, Epp, Franch, Gern, Kirchhofer, Toscani, sigra. Boudet, sigra. Jaquemin, sigra. Kirchhofer, sigra. Nicola, sigra. Scheffer, sigra. Walenstein	IN1782-83,80

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1754	3	/	I	Pisa	Pubblico	Cicisbeo impertinente, Il	dramma giocoso	C	Lisetta	Cordella, Geronimo
2	1754	5	/	I	Pisa	Pubblico	Finto turco, Il	dramma giocoso	C	Diamantina	Cordella, Geronimo
3	1754	6	54.09.08 P	I	Florence	Cocomero	Pescatrici, Le	dramma giocoso	C	Nerina	Bertoni, Ferdinando
4	1755	1	54.12.26 D	I	Bologna	Formagliari	Calamità de' cuori, La	dramma giocoso	C	Bellarosa	Galuppi, B., e.a.
5	1755	1	55.01.11 D	I	Bologna	Formagliari	Finta sposa, La	dramma giocoso	C	Lisetta	Latilla, Gaetano
6	1758	/	58.07 P	F	Paris	Comédie Italienne	Serva padrona, La	/	C	/	Pergolesi, Gio. Battista
7	1758	/	/	F	Paris	Comédie Italienne	Raggiri della femina scaltra, Gli	/	C	/	/
8	1759	/	/	B	Brussels	/	Tutore burlato, Il [= Il filosofo di campagna]	opera	C	Lesbina	/
9	1759	/	/	B	Brussels	/	Creanza, La	opera	C	Fiammetta	Bologna, Lorenzo
10	1760	6	/	NL	Amsterdam	Théâtre	Zenobia	dramma	S	Zenobia	Zingoni, Gio. Battista
11	1761	/	61.12.19 P	IRL	Dublin	Smock-Alley	Cascina, La	burletta	C	Lena	Scolari, G. - B. Galuppi
12	1762	/	62.01.05 P	IRL	Dublin	Smock-Alley	Finta sposa, La	dramma giocoso	C	Lisetta	Zingoni, Gio. Battista
13	1762	/	62.01.29 P	IRL	Dublin	Smock-Alley	Intrighi per Amore, Gl'	comic opera	C	Timitilla	/
14	1762	/	62.02.20 P	IRL	Dublin	Smock-Alley	Tutore burlato, Il [= Il filosofo di campagna]	dramma giocoso	C	Lesbina	Galuppi, Baldassare
15	1762	/	62.02.27 P	IRL	Dublin	Smock-Alley	Creanza, La	dramma	S	Fiammetta	Zingoni, G. B., e.a.
16	1762	/	62.03.17 P	IRL	Dublin	Smock-Alley	Mercato di Malmantile, Il	comic opera	C	Lena	Fischietti, Domenico
17	1762	/	62.03.24 P	IRL	Dublin	Smock-Alley	Serva padrona, La	intermezzi	C	Serpina	Pergolesi, Gio. Battista

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Ancilla Melani, Giuseppe Cimmino, Giovannina Carmignani, Domenico de Amicis, Pietro Canevai	"di Napoli"	S,05568; NG,iv.765
2 /	Giuseppe Cimino, Ancilla Melani, Giovanna Carmignani, Domenico de Amicis, Pietro Canevai		S,10681; not in NG,OG
3 Goldoni, Carlo	Virginia Monticelli, Domenico Barsi, Rosa Puccini, Domenico de Amicis, Michele del Zanca, Pietro Pertici	"di Napoli"	S,18591; WW,ii 148-9
4 Goldoni, Carlo	Chiara Bassani, Maria Maddalena Lepri, Anna Bassani, Domenico de Amicis, Giuseppe Luigi, Nicola Petri		S,04500
5 /	Chiara Bassani, Maria Maddalena Lepri, Anna Bassani, Domenico de Amicis, Nicola Petri, Giambattista Saroni	"virt. del duca di Mattalona"	S,10556; NG,x.504
6 /	Domenico de Amicis		DBI,xxxiii.229; Castil-Blaze,155
7 /	Domenico de Amicis		Castil-Blaze,155
8 /	Domenico de Amicis, Giovan Battista Zingoni, Mari-Anna de Amicis, Giuseppe Gaetano de Amicis	Ded. by Domenico De Amicis to Charles de Lorraine	B-Bc 22249
9 /	Domenico de Amicis, Giovanni Zingoni		B-Bc 22248; not in NG, OG
10 /	Domenico Magalli, Nicolo Peretti, Angiola Davia, Angiola Caputi, N.N.		S,25320; Kutsch,i.659; not in NG, OG
11 /	Anna Dunlap, Domenico de Amicis, Antonio Minelli, Giovan-Battista Zingoni, Maria Antonia Minelli, impr. Anna de Amicis		GB-Lbl 1485 n.8/1
12 /	Anna Dunlap, Giovan-Battista Zingoni, Antonio Minelli, Maria Anna de Amicis, Domenico de Amicis		GB-Lbl 1485 n.8/2
13 /	Anna Dunlap, Domenico de Amicis, Giovan-Battista Zingoni, Maria Anna de Amicis	Ded. by Anna De Amicis	GB-Lbl 11714 aa.13/1
14 Goldoni, Carlo	Anna Dunlap, Domenico de Amicis, Giovan-Battista Zingoni, Maria Anna de Amicis, Gaetano de Amicis		S,24145; GB-Lbl 11714 aa.13/4
15 /	Domenico de Amicis, Gian Battista Zingoni, Anna Dunlap, Marianna de Amicis	Benefit Anna De Amicis, ded. by Anna De Amicis to the Lord Lieutenant	S,06856; GB-Lbl 11714 aa.13/2; Walsh1973,99
16 /	Domenico de Amicis, Marianna de Amicis, Gaetano de Amicis, Anna Dunlap, Gian Battista Zingoni		GB-Lbl 11714 aa.13/3; Walsh1873,99
17 /	Domenico de Amicis		Walsh1973,100

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
18	1762	/	62.05.01 P	IRL	Dublin	Smock-Alley	Due rivali, Li	dramma	C	Bella Rosa	Jommelli, Nicolo
19	1762	/	62.11.13 P	UK	London	King's	Tutore e la pupilla, II; o sia Matrimonio alla moda	burlatta	C	Timitilla	pasticcio / dir.: J. C. Bach
20	1763	/	63.01.08 P	UK	London	King's	Cascina, La	dramma giocoso	C	Lena	pasticcio / dir.: J. C. Bach
21	1763	/	63.02.03 P	UK	London	King's	Calamità de' cuori, La	dramma giocoso	C	Bellarosa	Galuppi, B. / dir.: J. C. Bach
22	1763	/	63.02.19 P	UK	London	King's	Orione; o sia Diana vendicata	dramma	S	Candiope	Bach, Johann Christian
23	1763	/	63.03.23 P	UK	London	King's	Serva padrona, La	afterpiece	C		Pergolesi, Gio. Battista
24	1763	/	63.04.14 P	UK	London	King's	Finta sposa, La	comic opera	C	Lisetta	pasticcio / dir.: J. C. Bach
25	1763	/	63.05.07 P	UK	London	King's	Zanaida	dramma	S	Zanais	Bach, Johann Christian
26	1763	/	63.06.09	UK	London	Haymarket	Concert	concert		vocal part	/
27	1764	1	63.12.26 P	I	Milan	Regio-Ducale	Tamerlano, II	dramma	S	Asteria	Scolari, Giuseppe
28	1764	1	64.02.04 P	I	Milan	Regio-Ducale	Achille in Sciro	dramma	S	Deidamia	Monza, Carlo
29	1764	4	/	I	Venice	S Salvatore	Sofonisba	dramma	S	Sofonisba	Boroni, Antonio
30	1764	6	/	I	Lucca	Teatro	Adriano in Siria, L'	dramma	S	Emirena	pasticcio
31	1765	1	65.01 P	I	Milan	Regio-Ducale	Cajo Mario	dramma	S	Marzia	Scolari, Giuseppe
32	1765	1	/	I	Milan	Regio-Ducale	Siroe re di Persia	dramma	S	Calurnia Emira	Guglielmi, Pietro
33	1765	/	65.08.06 P	A	Innsbruck	Imperial Palace	Romolo ed Ersilia	dramma	S	Ersilia	Hasse, Johann Adolf

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
18	/	Gian Battista Zingoni, Domenico de Amicis, Marianna de Amicis, Gaetano de Amicis, Anna Dunlap		S,08547; GB-Lbl 11714 aa 13/5; Walsh 1973, 100
19	Bottarelli, G.G., e a.	Giovanna Carmignani, Giuseppe Giustinelli, Gian Battista Zingoni, Domenico de Amicis, Gaetano Quilici, Marianna Valsecchi		GB-Lbl 907.i.9/4; LS, iv.962
20	Goldoni, C. - G.G. Bottarelli	Giovanna Carmignani, Giuseppe Giustinelli, Gaetano Quilici, Domenico de Amicis, Marianna Valsecchi, Gian Battista Zingoni		S,05168; GB-Lbl 907.i.9/8; LS, iv.972
21	Goldoni, C. - G.G. Bottarelli	Giovanna Carmignani, Giuseppe Giustinelli, Domenico de Amicis, Gaetano Quilici, Marianna Valsecchi, Gian Battista Zingoni		S,04504; GB-Lbl 907.i.9/10; LS, iv.977
22	Bottarelli, Gio. Gualberto	Domenico Ciardini, Livia Segantini, Gaetano Quilici, Giovanna Carmignani, Clementina Cremonini, Giuseppe Giustinelli, Marianna Valsecchi, Gian Battista Zingoni		S,17476; LS, iv.979; NG, i.872
23	/	/	Benefit Anna De Amicis "who will present [the piece] ... such as ... it was first done at Naples"	LS, iv.986
24	/	Giovanna Carmignani, Clementina Cremonini, Giuseppe Giustinelli, Domenico de Amicis, Gaetano Quilici, Marianna Valsecchi, Gian Battista Zingoni		S,10557; GB-Lbl 907.i.9/11; LS, iv.989
25	Bulgherelli - P. Metastasio - G.G. Bottarelli	Livia Segantini, Gaetano Quilici, Domenico Ciardini, sigra. Carmignani, Giustinelli, Marianna Valsecchi, sigra. Cremonini, Gian Battista Zingoni		S,25257; GB-Lbl 907.i.9/9; LS, iv.995; NG, i.872
26	/	Sigra Carmignani, sigra Cremonini, sigra Valsecchi, Giardini, Giustinelli, Quilici, Tenducci, Zingoni	Benefit Capitani, "now in the King's Bench, singer in the Opera for 20 years past"	LS, iv.1000
27	Piovene, Antonio	Caterina Gallo, Salvador Pazzaglia, Giuseppa Ghiringelli, Antonio Muzzio, Costino Bianchi		S,22829; NG, xvii.55
28	Metastasio, Pietro	Ercole Cipriani, Catarina Galli, Salsessa Pazzaglia, Antonio Muzzio, Giuseppe Ghiringelli, Cosimi Bianchi		S,00173; NG, xii.544
29	Verazi, Mattia	Carlo Nicolini, Domenico Guardassoni, Profirio Pachiarotti, Maria Anna de Amicis, Giacomo Cerri		S,22187; W, 690; NG, iii.63
30	/	Carlo Concialini, Arcangelo Cortoni, Marianna de Amicis, Carlo Nicolini, Francesco Papi		S,00420
31	Roccaforte, Gaetano	Giuseppe Afferri, Carlo Rejna, Sebastiano Emiliani, Emilia Ranghi, Regina Bellona		S,04454; NG, xvii.55
32	Metastasio, Pietro	Giuseppe Alferri, Carlo Rejna, Marianna de Amicis, Regina Bellona, Sebastiano Emiliani		S,22132
33	Metastasio, Pietro	Gaetano Guadagni, Teresa Dupré, Luca Fabris, Domenico Panzacchi, Porfirio Pachiarotti	"in occasione delle nozze dell'arciduca Leopoldo d'Austria con l'infanta Maria Luisa di Borbone"	S,20124; NG, viii.288

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
34	1765	/	A	Vienna	Privilegiato	Olimpiade, L'	dramma	S	Aristea	Gassmann, Floriano Leopoldo
35	1767	6 67.10.15 P	I	Florence	Pergola	Olimpiade	dramma	S	Aristea	Tracta, Tommaso
36	1768	6 68.11.26 P	I	Venice	S Benedetto	Alessandro in Armenia	dramma	S	Artemisia	Borgbi, Gio. Battista
37	1769	/	I	Venice	S Benedetto	Arianna e Teseo	dramma	S	Arianna	Galuppi, Baldassare
38	1769	1 69.01 P	I	Venice	S Benedetto	Demofonte, II	dramma	S	Dircea	Myslivecek, Joseph
39	1769	3 /	I	Genova	Falcone	Adriano in Siria	dramma	S	Emira	pasticcio
40	1769	3 /	I	Genova	Falcone	Alessandro nelle Indie	/	S	/	Bertoni, Ferdinando
41	1769	/ 69.11.04 D	I	Naples	S Carlo	Adriano in Siria, L'	dramma	S	Emirena	Monza, Carlo
42	1770	/ 70.01.20 P	I	Naples	S Carlo	Cantata	/	S	Gloria	Insanguine, Giacomo
43	1770	/ 70.01.20 P	I	Naples	S Carlo	Didone abbandonata	dramma	S	/	Insanguine, Giacomo
44	1770	/ 70.05.30 DP	I	Naples	S Carlo	Armida abbandonata	dramma	S	Armida	Jommelli, Nicolò
45	1770	/ 70.08.13 D	I	Naples	S Carlo	Antigono	dramma	S	Berenice	Cafaro, Pasquale
46	1770	6 /	I	Venice	S Benedetto	Cajo Mario	dramma	S	Marzia Calfarina	Anfossi, Pasquale
47	1771	1 /	I	Venice	S Benedetto	Alessandro nell'Indie, L'	dramma	S	Cleofide	Bertoni, Ferdinando
48	1771	1 71.01 P	I	Venice	S Benedetto	Siroe	dramma	S	Emira	Borgbi, Gio. Battista
49	1771	/ 71.05.20 DP	I	Naples	S Carlo	Ifigenia in Tauride	dramma	S	Ifigenia	Jommelli, Nicolò
50	1771	/ 71.06.13 DP	I	Naples	S Carlo	Armida abbandonata	dramma	S	Armida	Jommelli, Nicolò

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
34 /	Teresa Dupré, Gaetano Guadagni, Luca Fabris, Domenico Panzacchi, N.N., Anna Maria Cataldi		S,16993
35 Metastasio, Pietro	Antonio Raff, Luigia Fabbri, Angelo Monanni, Giovanni Manzuoli, Vincenzo Massettani		S,16995; WW,ii.239-41
36 Papi, Antonio	Gaetano Guadagni, Francesco Zanetti, Giovanni Ripa, Marianna Lombardi, Francesco Sandali	"Anna de Amicis Buonsolazzi"	S,00697; W,735 ("libr.: C. Doriano"); NG,iii.50
37 Pariati, Pietro	Francesco Zanetti, Gaetano Guadagni, Giovanni Ripa, Marianna Lombardi, Francesco Sandali	"Anna Lucia de Amicis Buonsolazzi"	S,02595; W,742
38 Metastasio, Pietro	Francesco Zanetti, Gaetano Guadagni, Marianna Lombardi, Giovanni Ripa, Francesco Sandali, Giovanni Caffariello	"Anna Lucia de Amicis Buonsolazzi"	S,07546; W,743; NG,xiii.7
39 Metastasio, Pietro	Pietro Santi, Arcangelo Cortoni, Teresa Tavecchi, Tommaso Guarducci, Teresa Migona	Francesco Bardella, impr.	S,00426
40 Metastasio, Pietro	/		DBI,xxxiii.230; NG,ii.647
41 Metastasio, Pietro	Angelo Monanni, Pietro Tibaldi, Apollonia Marchetti, Giuseppe Millico, Gerardo Speciali	Gaetano Grossatesta, impr.	S,00428; NG,xii.544
42 /	Giuseppe Millico, Angelo Monanni		S,04855; DBI,xxxiii.230
43 Metastasio, Pietro	/		B-Bc 4221 (MS score); NG,ix.236
44 Rogati, Francesco Saverto de	Giuseppe Aprile, Apollonia Marchetti, Angelo Cortoni, Pietro Santi, Gerlando Speciali, Tommaso Galeazzi	Ignazio Notarangeli, impr.	S,02739; McClym.423; NG,ix.693
45 Metastasio, Pietro	Arcangelo Cortoni, Giuseppe Aprile, Apollonia Marchetti, Pietro Santi, Tommaso Galeazzi	Ded. by Francesco Mariscotti	S,02161; NG,ii.595
46 Roccaforte, Gaetano	Angelo Polidei, Vincenzo Caselli, Teresa Migona, Gerlando Speciali, Francesco Bellaspica	"Anna de Amicis Buonsolazzi"	S,04458; W,755; NG,i.422
47 Metastasio, Pietro	Angelo Polidei, Vincenzo Caselli, Gerlando Speciali, Teresa Migona, Francesco Bellaspica	"Anna de Amicis Buonsolazzi"	S,00806; W,762
48 Metastasio, Pietro	Angelo Polidei, Vincenzo Caselli, Gerlando Speciali, Teresa Migona, Francesca Bellaspica	"Anna de Amicis Buonsolazzi"	S,22093; W,763; NG,iii.50
49 Verazzi, Mattia	Arcangelo Cortoni, Gaspare Pacchierotti, Tommaso Galeazzi, Teresa Migone, Pietro Santi	"Anna de Amicis Buonsolazzi"; Ignazio Notarangeli, impr.	S,12757; McClym.429; NG,ix.693
50 /	(Gaspare Pacchierotti, Arcangelo Cortoni, Pietro Santi, Gaetano Tamassi, Tommaso Galeazzi)	"Anna De Amicis Buonsolazzi", Ignazio Notarangeli, impr.	S,02740

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YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
51	1771	/	I	Naples	S Carlo	Cantata	/		Diana	Anfossi, Pasquale
52	1771	/	I	Naples	S Carlo	Ezio	dramma serio	S	/	Sacchini, Antonio
53	1772	/	I	Naples	S Carlo	Cantata	/		Venere	Curcio, Incenzo
54	1772	/	I	Naples	/	Armida, L'	dramma serio	S	/	Anfossi, Pasquale
55	1773	/	I	Milan	Regio-Ducale	Lucio Silla	dramma	S	Giunia	Mozart, Wolfgang
56	1773	/	I	Milan	Regio-Ducale	Sismano nel Mogol	dramma	S	Zaira	Paisiello, Giovaani
57	1773	/	I	Naples	S Carlo	Trionfo di Clelia, II	dramma	S	Clelia	Borghi, Gio. Battista
58	1773	/	I	Naples	S Carlo	Romolo ed Ersilia	dramma	S	Ersilia	Myslivecek, Josef
59	1773	/	I	Naples	S Carlo	Cantata	/		Giunone	Myslivecek, Joseph
60	1773	/	I	Naples	S Carlo	Adriano in Siria, L'	dramma	S	Emirena	Insanguine, Giacomo
61	1774	/	I	Naples	S Carlo	Alessandro nell'Indie	dramma	S	Cleofide	Piccinni, Nicolò
62	1774	/	I	Naples	Real Palazzo	Orfeo ed Euridice	dramma	S	Euridice	Gluck, Christoph Willibald
63	1774	/	I	Naples	Saverio Mattei's home	Misereere	/		/	Jommelli, Nicolò
64	1774	/	I	Naples	/	Salmo L, II	psalm 50		/	Jommelli, Nicolò
65	1775	/	I	Naples	S Carlo	Natale di Apollo, II	componimento drammatico		Erifile	Cafaro, Pasquale

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
51	/	(Gaspere Pacchierotti, Arcangelo Cortoni	"Anna de Amicis Buonsollazzi"	S,04856; DBI,xxxiii.231
52	Metastasio, Pietro	Gaspere Pacchiarotti, Arcangelo Cortoni, Pietro Santi, Teresa Migoni, N.N.		DBI,xxxiii.231; INI772,37 ("cpsr.: N. Jommelli"); NG,xvi.372
53	/	Gaspere Pacchierotti, Arcangelo Cortoni	"Anna de Amicis-Buonsollazzi"	S,04857, DBI,xxxiii.231
54	/	Gaspere Pacchiarotti, Arcangelo Cortoni, Pietro Santi, Teresa Migoni, N.N.		INI772,37
55	Metastasio, P. - G. de Gamerra	Bassano Morgnani, Venanzio Rauzzini, Felicità Suarti, Daniela Mienci, Giuseppe Onofrio	"Anna de Amicis Buonsollazzi"	S,14486; Osborne,79; INI773,29; NG,xii.728
56	Gamerra, Giovanni de	Venanzio Rauzzini, Bassano Morgnani, Daniela Mienci, Felicità Suardi, Giuseppe Onofrio	"Anna de Amicis Buonsollazzi"	S,22149; INI773,29; NG,xiv.100
57	/	Giuseppe Tibaldi, Gaspere Pacchiarotti, Margherita Gibetti, Pietro Santi, Rosaria de Juliis	"Anna de Amicis Buonsollazzi"; "solennizzandosi l'augusto real nome del re"; ded. by Gaetano Santoro	S,23972; NG,iii.50
58	Metastasio, Pietro	Gaspere Pacchiarotti, Giuseppe Tibaldi, Pietro Santi, Margarita Gibetti, Rosaria de Juliis	"Anna de Amicis Buonsollazzi"; "per festeggiar la nascita di ... la regina"	S,20129; NG,xiii.8
59	/	Gaspere Pacchierotti, Giuseppe Tibaldi		S,04860; DBI,xxxiii.231
60	Metastasio, Pietro	Pietro Santi, Giuseppe Tibaldi, Gaspere Pacchiarotti, Margarita Gibetti, Rosaria de Juliis	"Anna de Amicis Buonsollazzi"; "festeggiandosi i nomi ... della regina ... e di ... il principe d'Asturias"; ded. by Gaetano Santoro	S,00432; INI774,41 ("P: 1774,I"); NG,ix.236
61	Metastasio, Pietro	Giuseppe Tibaldi, Gaspere Pacchiarotti, Margarita Gibetti, Pietro Santi, Rosaria de Juliis	"Anna De Amicis Buonsollazzi"; "Festeggiandosi la nascita di Ferdinando IV"; ded. by Gaetano Santoro	S,00812; INI774,41; NG,xiv.727
62	/	Gasparo Pacchierotti, Innocenzio Lucci	"Anna De Amicis Buonsollazzi"	S,17439
63	/	Giuseppe Aprile	"Buonsollazzo"	McClym,121, DBI,xxxiii.231
64	The Bible - S. Mattei	Giuseppe Aprile		S,20426
65	Mattei, Saverio	Gaspere Pacchierotti, Arcangiolo Cortona, Pietro Santi	"Anna De Amicis Buonsollazzi"; ded. by Gaetano Santoro	S,16282; DBI,xxxiii.231

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
66	1775	/	I	Naples	S Carlo	Ezio	dramma	S	Fulvia	Mysliveček, Joseph
67	1775	/	I	Naples	S Carlo	Antigono	dramma	S	Berenice	Latilla, Gaetano
68	1775	/	I	Naples	S Carlo	Nitteti, La	dramma	S	Beroe	Fischietti, Domenico
69	1776	/	I	Naples	S Carlo	Didone abbandonata	dramma	S	Didone	Schuster, Joseph
70	1776	/	I	Naples	S Carlo	Cantata	/		Pallade and Iside	Schuster, Joseph
71	1777	I	I	Turin	Regio	Calipso	dramma	S	Calipso	Ottani, Bernardo
72	1777	I	I	Turin	Regio	Gengis-Kan	dramma	S	Zelmira	Anfossi, Pasquale
73	1778	3	I	Bologna	Pubblico	Alceste	tragedia	S	Alceste	Gluck, Christoph Willibald
74	1779	I	I	Turin	Regio	Lucio Silla	dramma	S	Giunia	Mortellari, Michele
75	1779	I	I	Turin	Regio	Fatima	dramma	S	Fatima	Ottani, Bernardo
76	1779	3	I	Forlì	Pubblico	Didone, La	dramma	S	Didone	Ottani, Bernardo
77	1779	3	I	Forlì	Pubblico	Antigono, L'	dramma	S	Berenice	Anfossi, Pasquale
78	1780	/	I	Naples	/	/	/		/	/
79	1781	/	I	Pavia?	/	Cantata funebre [=Il salmista confuso?]	/		/	Rispoli, Salvatore
80	1782	/	I	Naples	/	/	/		/	/
81	1784	/	I	Naples	/	/	/		/	/

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
66 Metastasio, Pietro	Giuseppe Benedetti, Gaspare Pacchierotti, Elisabetta Ranieri, Arcangelo Cortoni, Nicola Lancellotta	"Anna de Amicis-Buonsollazzi"; ded. by Gaetano Santoro	S,09536; NG,xiii.8
67 Metastasio, Pietro	Arcangelo Cortoni, Gasparo Pacchierotti, Giuseppe Benedetti, Elisabetta Ranieri, Nicola Lancellotta	"Anna de Amicis-Buonsollazzi"; ded. by Gaetano Santoro	S,02169; NG,x.504
68 Metastasio, Pietro	Arcangelo Cortoni, Gasparo Pacchierotti, Elisabetta Ranieri, Giuseppe Benedetti, Nicola Lancellotta	"Anna de Amicis Buonsollazzi"; ded. by Gaetano Santoro	S,16571
69 Metastasio, Pietro	Gasparo Pacchierotti, Arcangelo Cortoni, Elisabetta Ranieri, Giuseppe Benedetti, Nicola Lancellotta	"Anna de Amicis-Buonsollazzi"; ded. by Gaetano Santoro	S,07842; NG,xvi.876
70 /	Gasparo Pacchierotti, Arcangelo Cortoni,		S,04865; DBI,xxxiii.231
71 Donzel - V.A. Cigna-Santi	Giuseppe Aprile, Antonio Pulini, Caterina Lorenzina, Giuseppe Copola, Rosa Granatelli, Giuseppa Valino	"Anna De-Amicis Buonsollazzi"	S,04545; Bouquet,76; NG,xiv.23
72 Cigna-Santi, V.A. (alt.)	Giuseppe Aprile, Antonio Pulini, Caterina Lorenzini, Giuseppe Copola, Rosa Granatelli	"Anna De-Amicis Buonsollazzi"	S,11517; Bouquet,193; NG,i.422
73 Calzabigi, Raniero de	Giuseppe Tibaldi, Francesco Cavalli, Giulia Moroni, Domenico Poggi	"Anna de Amicis Buonsollazzi"	S,00596; INI1778-79,4
74 Gamerra, G. de - Mortellari - V.A. Cigna-Santi	Gaetano Scovelli, Domenico Bedini, Caterina Lorenzina, Giuseppe Benigni, Gaetano Lorenzini	"Anna de Amicis Buonsollazzi"	S,14489; INI1778-79,121; Bouquet,246; OG,iii.475
75 Cigna-Santi, V.A. (alt.)	Domenico Bedini, Gaetano Scovelli, Caterina Lorenzini, Giuseppe Benigni, Gaetano Lorenzini, Felicità Surad	"Anna De-Amicis Buonsollazzi"	S,09816; INI1778-79,121; Bouquet,171; NG,xiv.23
76 Metastasio, Pietro	Tommaso Consoli, Vincenzo Limperani, Marianna Tomba, Giovanni Tajani, Luigi Righetti	"Anna De-Amicis Buonsollazzi"	S,07746; NG,xiv.23
77 /	Vincenzo Limperani, Tommaso Consoli, Giovanni Tajana, Marianna Tomba, Luigi Righetti	"Anna De Amicis Buonsollazzi"	S,02177a
78 /	/	"alla presenza dell'arciduca Ferdinando governatore di Milano"	DBI,xxxiii.231
79 Mattei, Salverio	/	"per la morte di Maria Teresa"	DBI,xxxiii.231; NG,xvi.54
80 /	/	"in occasione della visita dei granduchi di Russia"	DBI,xxxiii.231
81 /	/	"alla presenza dell'imperatore Giuseppe II e della duchessa di Parma"	DBI,xxxiii.231

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1742	2	/	I	Naples	Fiorentini	Lionora, La	commedia	C	Fabio	Logroscino, N.B. - V. Ciampi
2	1744	3	/	I	Naples	Nuovo	Leandro, Il	commedia	C	D. Tiberio	Logroscino, Nicola Bonifacio
3	1744	6	/	I	Naples	Nuovo	Innocenti gelosie, Le	commedia	C	Don Lello	Sellitto, Giuseppe
4	1745	3	45.05.08 D	I	Naples	Fiorentini	Irene, L'	commedia	C	Frusio Cicalone	Cocchi, Gioacchino
5	1745	6	/	I	Naples	Fiorentini	Amore ingegnoso, L'	commedia	C	Fabio	Ciampi, Vincenzo
6	1745	6	/	I	Naples	Nuovo	Finta cameriera, La	commedia	C	Marone	Latilla, Gaetano
7	1746	1	/	I	Naples	Fiorentini	Finta vedova, La	commedia	C	Ilario	Conforto, Nicola
8	1746	2	/	I	Naples	Nuovo	Due fratelli beffati, I	commedia	C	D. Corrado	Cocchi, Gioacchino
9	1746	3	/	I	Naples	Nuovo	Concerto, Il	melodramma	C	D. Sempronio	Latilla, Gaetano
10	1747	1	/	I	Naples	Nuovo	Governadore, Il	commedia	C	D. Gianseria	Logroscino, Nicola Bonifacio
11	1748	/	/	I	Florence	Intrepidi	Contessa di belcolore, La	intermezzi	C	D. Lionardo	Logroscino, Nicola Bonifacio
12	1748	/	/	I	Florence	Intrepidi	Don Falcone	intermezzi	C	Don Falcone	Bologna, Lorenzo
13	1749	1	/	I	Rome	Valle	Cantata e disfida di Don Trastullo, La	intermezzi	C	Don Trastullo	Jommelli, Nicolò
14	1749	2	/	I	Naples	Nuovo	Flaminio, Il	commedia	C	Bastiano	Pergolesi, Gio. Battista
15	1750	1	/	I	Naples	Nuovo	Finta frascaiana, La	commedia	C	Mosca	Leo, L. - N.B. Logroscino

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Domenico Antonio De Amicis

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
1	Federico, Gennarantonio	Domenica Taus, Anna Rosa, Francesco Lini, Elena Pieri, Giuseppe Fiorillo		S,14280; NG,xl.134
2	Villani, Antonio	Teresa Gandini, Colomba Mattei, Serafina Penni, Francesco Lini, Alessandro Renda, Anna Maria di Gennaro		S,14166; NG,xl.134
3	Villani, Antonio	Gioachino Corrado, Colomba Mattei, Serafina Penni, Rosa Pallarini, Alessandro Renda, Anna Maria de Gennaro		S,13280; NG,xviii.120
4	Canicà, Domenico	Anna Gualandini, N.N., Carlo de Robertis, Marianna Filiberti, Francesca Cioffi, Antonio Catalano	Carlo Baes, impr.	S,13645; NG,iv.509
5	Palomba, Antonio	Anna Gualandini, N.N., Marianna Filiberti, Carlo de Robertis, Francesca Cioffi, Nicola Savastano, Antonio Catalano	Carlo Baes, impr.	S,01694; NG,iv.387
6	Fabozzi, Carlo	Margherita Landi, Maria Broli, Elisabetta Giani, Caterina Tedeschi, Anna-Maria di Gennaro, Alessandro Renda	Ded. by Carlo Baes	S,10429
7	Trinchera, Pietro	Anna Gualandini, Marianna Filiberti, Carlo de Roberto, Antonio Catalano, Francesca Cioffi, Marianna Monti	Operatic debut of Nicola Conforto; Carlo Baes, impr.	S,10565; NG,iv.658
8	Pigrugispano, Eugenio	Alessandro Renna, Antonio Catalano, Anna Gualandini, Mario Broli, Elisabetta Giani, Caterina Tedeschi, Anna Maria de Gennaro, Rosalia Rensi		S,08486; NG,iv.509
9	Trinchera, Pietro	Anna Gualandini, Maria Broli, Caterina Tedeschi, Alessandro Renda, Elisabetta Giani, Rosolina Rossi	Andrea Costa, impr.	S,06170; NG,x.504
10	Canicà, D.	Alessandro Renda, Anna Gualandini, Maria Broli, Elisabetta Giani, Rosalia Rossi		S,12442; NG,xl.134
11	Carulli, Niccolò	Antonio Amati, Agostino Lamparelli	"napoletano"	S,06456; NG,xl.134; not in WW
12	/	Antonio Amati, Agostino Lamparelli	"napoletano"	S,08148; not in NG, OG, WW
13	/	Bartolomeo Puttini, Domenico Domenica	"napoletano"	S,04898; NG,ix.693
14	/	Nicolò de Simone, Rosa Tartaglioni, Caterina Flavia, Antonia de Notariis, Catarina Tedeschi, Angiola Conti		S,10698
15	/	Nicolò de Simone, Rosa Tartaglioni, Caterina Tedeschi, Catarina Flavia, Antonia de Notariis, Antonietta Maler		S,10459

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1750	6	/	I	Naples	Nuovo	Gioco de' matti, II	commedia	C	Nardaniello	Latilla, Gaetano
17	1751	6	/	I	Naples	Nuovo	Amore figlio del piacere	/	C	/	Logroscino, N.B. - G. Ventura
18	1752	1	/	I	Rome	Capranica	Barone deluso, Lo	intermezzi	C	Barone	Scirolli, Gregorio
19	1754	1	/	I	Rome	Valle	Nozze di monsignor fagotto, II	intermezzi	C	monsignor fagotto	Cocchi, Gioacchino
20	1754	1	/	I	Rome	Valle	Protettor del poeta, II	intermezzi	C	Sbraccia	Latilla, Gaetano
21	1754	3	/	I	Pisa	Pubblico	Cicisbeo impertinente, II	dramma giocoso	C	Piombone	Cordella, Geronimo
22	1754	5	/	I	Pisa	Pubblico	Finto turco, II	dramma giocoso	C	Fabione	Cordella, Girolamo
23	1754	6	54.09.08 P	I	Florence	Cocomero	Pescatrici, Le	dramma giocoso	C	Burlotto	Bertoni, Ferdinando
24	1755	1	54.12.26 D	I	Bologna	Formagliari	Calamità de' cuori, La	dramma giocoso	C	Giacinto	Galuppi, B., e a.
25	1755	1	55.01.11 D	I	Bologna	Formagliari	Finta sposa, La	dramma giocoso	C	Piombone	Latilla, Gaetano
26	1758	/	58.07 P	F	Paris	Comédie Italienne	Serva padrona, La	/	C	/	Pergolesi, Gio. Battista
27	1759	/	/	B	Brussels	/	Tutore burlato, II [= Il filosofo di campagna]	opera	C	D. Tritanio	/
28	1759	/	/	B	Brussels	/	Creanza, La	opera	C	Sinfonio	Bologna, Lorenzo
29	1761	/	61.12.19 P	IRL	Dublin	Smock-Alley	Cascina, La	burletta	C	Pippo	Scolari, G. - B. Galuppi
30	1762	/	62.01.05 P	IRL	Dublin	Smock-Alley	Finta sposa, La	dramma giocoso	C	Piombone Serravalle	Zingoni, Gio. Battista

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Domenico Antonio De Amicis

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	Palomba, Antonio	N.N., Agata Ricci, Giacomina Ferraro, Barbara Ottonelli, Barbara Simonetti, Antonia de Notaris, Onofrio d'Aquino		S,11966; NG,x.504
17	Palomba, Antonio	/		DBI,xxxiii.229; NG,xl.134
18	Petrosellini, Giuseppe	Giuseppe Aprile, Angelo Estevano		S,03780; NG,xvii.54
19	Lungi, Angelo?	Gio. Battista Vasquez, Luigi Palesi	"virt. del duca d'Atri"; ded. by A. Lungi and G. Puccinelli	S,16743; NG,iv.509
20	Puccinelli, Gioacchino	Gio. Battista Vasquez, Luigi Palesi	"virt. del duca d'Atri"; ded. by A. Lungi and G. Puccinelli	S,19256; NG,x.504
21	/	Anna de Amicis, Ancilla Melani, Giuseppe Cimmino, Giovannina Carmignani, Pietro Caneval	"di Napoli"	S,05568; NG,iv.765
22	/	Giuseppe Cimmino, Ancilla Melani, Giovanna Carmignani, Anna de Amicis, Pietro Caneval		S,10681; not in NG, OG
23	Goldoni, Carlo	Virginia Monticelli, Domenico Barsi, Anna de Amicis, Rosa Puccini, Michele del Zanca, Pietro Pertici	"di Napoli"	S,18591; W,ii.148-9
24	Goldoni, Carlo	Anna de Amicis, Chiara Bassani, Maria Maddalena Lepri, Anna Bassani, Giuseppe Luigi, Nicola Petri		S,04500
25	/	Anna de Amicis, Chiara Bassani, Maria Maddalena Lepri, Anna Bassani, Nicola Petri	"virt. del duca di Matalona"	S,10556; NG,x.504
26	/	Anna de Amicis		DBI,xxxiii.229
27	/	Anna-Lucia de Amicis, Giovan Battista Zingoni, Mari-Anna de Amicis, Giuseppe Gaetano de Amicis	Ded. by Domenico De Amicis	B-Bc 22249
28	/	Anna Lucia de Amicis, Giovanni Zingoni		B-Bc 22248; not in NG, OG
29	/	Anna Dunlap, Anna Lucia de Amicis, Antonio Minelli, Giovan-Battista Zingoni, Maria Anna de Amicis	Antonio Minelli, impr.	GB-Lbl 1485.n.8/1
30	/	Anna Lucia de Amicis, Anna Dunlap, Giovan-Battista Zingoni, Antonio Minelli, Maria Anna de Amicis		GB-Lbl 1485.n.8/2

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1762	/	IRL	Dublin	Smock-Alley	Intrighi per amore, Gl'	comic opera	C	Don Sabione	/
32	1762	/	IRL	Dublin	Smock-Alley	Tutore burlato, Il [= Il filosofo di campagna]	dramma giocoso	C	Don Tritemio	Galuppi, Baldassare
33	1762	/	IRL	Dublin	Smock-Alley	Creanza, La	drama	S	Sinfonio	Zingoni, G. B., e.a.
34	1762	/	IRL	Dublin	Smock-Alley	Mercato di Malmantile, Il	comic opera	C	Lanpridio	Fischietti, Domenico
35	1762	/	IRL	Dublin	Smock-Alley	Serva Padrona, La	intermezzi	C	Uberto	Pergolesi, Gio. Battista
36	1762	/	IRL	Dublin	Smock-Alley	Due rivali, Li	dramma in musica	S	/	Jommelli, Nicolò
37	1762	/	UK	London	King's	Tutore e la pupilla, Il; O sia Matrimonio alla moda	burletta	C	Don Sabbione	pasticcio / dir.: J. C. Bach
38	1763	/	UK	London	King's	Cascina, La	dramma giocoso	C	Pippo	pasticcio / dir.: J. C. Bach
39	1763	/	UK	London	King's	Calamità de' cuori, La	dramma giocoso	C	Giacinto	Galuppi, B. / dir.: J.C. Bach
40	1763	/	UK	London	King's	Finta sposa, La	dramma comico	C	Piombone	pasticcio / dir.: J. C. Bach

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Domenico Antonio De Amicis

LIBRETTIST	COMPANY	COMMENTS	SOURCE
31	Anna Lucia de Amicis, Anna Dunlap, Giovan-Battista Zingoni, Maria Anna de Amicis	Ded. by Anna de Amicis	GB-Lbl 11714 aa.13/1
32	Anna Dunlap, Anna Lucia de Amicis, Giovan-Battista Zingoni, Maria Anna de Amicis, Gaetano de Amicis		S.24145; GB-Lbl 11714 aa.13/4
33	Gian Battista Zingoni, Anna de Amicis, Anna Dunlap, Marianna de Amicis	Benefit Anna De Amicis; ded. by Anna De Amicis to the Lord Lieutenant	S.06856; GB-Lbl 11714 aa.13/2; Walsh1973,99
34	Gian Battista Zingoni, Marianna de Amicis, Gaetano de Amicis, Anna Dunlap, Anna de Amicis		GB-Lbl 11714 aa.13/3; Walsh1973,99
35	Anna de Amicis		Walsh1973,100
36	Anna de Amicis, Gian Battista Zingoni, Marianna de Amicis, Gaetano de Amicis, Anna Dunlap		S.08547; GB-Lbl 11714 aa.13/5; Walsh1973,100
37	Giovanna Carmignani, Giuseppe Giustinelli, Gian Battista Zingoni, Anna de Amicis, Gaetano Quilici, Marianna Valsecchi		GB-Lbl 907.19/4; LS.iv.962
38	Giovanna Carmignani, Giuseppe Giustinelli, Anna de Amicis, Gaetano Quilici, Marianna Valsecchi, Gian Battista Zingoni		S.05168; GB-Lbl 907.19/8; LS.iv.972
39	Giovanna Carmignani, Giuseppe Giustinelli, Anna de Amicis, Gaetano Quilici, Marianna Valsecchi, Gian Battista Zingoni		S.04506; GB-Lbl 907.19/10; LS.iv.977
40	Giovanna Carmignani, Giuseppe Giustinelli, Anna de Amicis, Marianna Valsecchi, Gian Battista Zingoni, Clementina Cremonini, Gaetano Quilici		S.10557; GB-Lbl 907.19/11; LS.iv.989

	YEAR	SEA.	DATE	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1759	1	58.12.22 T	I	Genoa	Vigne	dramma giocoso	C	March. del Toppo	Fischietti, D. / dir.: B. Otani
2	1759	4	/	I	Venice	S Angelo	dramma	S	Argippo	Perillo, Salvatore
3	1759	6	/	I	Milan	Regio-Ducale	dramma giocoso	C	Mantecca	Lampugnani, Gio. Battista
4	1759	6	/	I	Milan	Regio-Ducale	dramma giocoso	C	Giacinto	Scolari, Giuseppe
5	1759	6	/	I	Milan	Regio-Ducale	dramma giocoso	C	Toniolo	Gassmann, Florian Leopold
6	1760	3	/	I	Leghorn	Teatro	dramma giocoso	C	D. Fabrizio	Lampugnani, Gio. Battista
7	1760	3	/	I	Leghorn	Teatro	dramma giocoso	C	Moschino	Latilla, Gaetano
8	1760	3	/	I	Leghorn	Teatro	dramma giocoso	C	D. Pacchione	Scarlatti, Giuseppe
9	1762	/	62.04.22 P	UK	Haymarket	Songs from Artaxerxes	/	/	/	/
10	1764	1	/	I	Bologna	Formagliari	dramma giocoso	C	Conte Bellezza	Piccinini, Niccolò
11	1765	/	65.01.01 P	UK	London	King's	dramma	S	Clearco	pasticcio
12	1765	/	65.01.29 P	UK	London	King's	dramma	S	Aquilio	Bach, Johann Christian
13	1765	/	65.04.27 P	UK	London	King's	dramma	S	Aminta	Arne, Thomas Augustine
14	1765	5	/	P	Lisbon	Bairro Alto	dramma	S	Mitrane	Perez, David
15	1765	5	/	P	Lisbon	Bairro Alto	dramma	S	Osmida	Perez, D., e.a.

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Leopoldo De Michele

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
1	Goldoni, Carlo	Anna Moretti, Anna Bastiglia, Lavinia Guadagni, Anastasio Massa, Giacomo Tibaldi, Faustina Tedeschi	"romano"	S,19973
2	Vitturi, Bartolomeo	Giovanna Cesti, Domenico Lovini, Luisa Pircher, Maria Antonia Girelli, Felice Gruch	Prospero Olivieri, dir.	S,03967; W,622; OG,iv,1022
3	Goldoni, Carlo	Marianna Hylmandel, Pietro Sorbelloni, Filippo Laschi, Caterina Ristorini, Giovanna D'Acquini, Giacomo Cassinelli	Ded. by Francesco Morone	S,06381; NG,x,422
4	Goldoni, Carlo	Marianna Hylmandel, Pietro Sorbelloni, Caterina Ristorini, Michel Angelo Potenza, Giovanna d'Aquini, Giacomo Caldinelli	Ded. by Francesco Morone	S,06522
5	Goldoni, Carlo	Marianna Hylmandel, Pietro Sorbelloni, Caterina Ristorini, Michel Angelo Potenza, Giovanna d'Acquini, Giacomo Caldinelli	Ded. by Francesco Morone	S,24177
6	Goldoni, Carlo	Maria Sabatini, Carlo Vagnoni, Filippo Laschi, Caterina Ristorini, Faustina Todeschi, Bartolomeo Cherubini	"di Roma"	S,06382
7	/	Faustina Tedeschi, Bartolomeo Cherubini, Maria Sabatini, Caterina Ristorini, Filippo Laschi, Carlo Vagnoni, Pietro Leonardi	"di Roma"	S,10443
8	Goldoni, Carlo	Maria Sabatini, Carlo Vagnoni, Caterina Ristorini, Faustina Tedeschi, Filippo Laschi, Pietro Leonardi	"di Roma"; Giuseppe Fedeli, impr.	S,07237
9	/	Peretti, Tenducci	"with comic songs in Italian by Leopoldo Micheli, who never appeared on the English Stage before"	LS,iv,931
10	Petrosellini, Giuseppe	Giulia Visconti, Sebastiano Follicaldi, Agata Masi, Vittoria Zurilini, Domenico dalla Casa, Giuseppe Biagi	"romano"	S,24935; NG,xiv,727
11	/	Teresa Scotti, Giovanni Manzoli, Giuseppe Ciprandi, Ferdinando Tenducci, Clementina Cremonini, Miss Young		S,03969; LS,iv,1091
12	Metastasio, Pietro	Ferdinando Tenducci, Ercole Ciprandi, Teresa Scotti, Giovanni Manzoli, Clementina Cremonini, Miss Young		S,00422; GB-Lbl 1342.c.16/9; LS,iv,1095; NG,xlv,872; OG,1,271
13	Metastasio, P. - G.G. Bottarelli	Ercole Ciprandi, Teresa Scotti, Giovanni Manzoli, Clementina Cremonini, Ferdinando Tenducci, Miss Young		S,16989; LS,iv,1112
14	Metastasio, Pietro	Angiola Sartori, Giuseppe Giustinelli, Antonio Mazzotti, Maddalena Tognoni Berardi / Cecilia Rosa de Aguiar, Gaetano Quelici	Giovan Gomes Varella, impr.	S,25327; Moreau,33; Brito,138
15	Metastasio, Pietro	Angiola Sartori, Giuseppe Giustinelli, Gaetano Quilici, Maddalena Tognoni Berardi	Giovan Gomes Varella, impr.	S,07742; Brito,138

	YEAR	SEA.	DATE	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER	
16	1765	6	/	P	Lisbon	Bairro Alto	Semiramide riconosciuta	dramma	S	Sibari	Perez, David
17	1766	3	66.03.31 P	P	Lisbon	Bairro Alto	Amore artigiano, L'	dramma giocoso	C	Tita	Latilla, Gaetano
18	1766	/	66.10.21 P	UK	London	King's	Stravaganti, Gli; o sia I matrimoni alla moda	comic opera	C	Federico	pasticcio
19	1766	/	66.11.01 P	UK	London	King's	Trackebarne Gran Mogol	dramma	S	Asingo	pasticcio
20	1766	/	66.11.25 P	UK	London	King's	Buona figliuola, La	comic opera	C	Mengotto	Piccinni, Niccolò
21	1767	/	67.01.31 P	UK	London	King's	Buona figliuola maritata, La	comic opera	C	Mengotto	Piccinni, Niccolò
22	1767	/	67.02.14 P	UK	London	King's	Carattaco	dramma	S	Marco Ostorio	Bach, Johann Christian
23	1767	/	67.03.05 P	UK	London	King's	Sifare	opera	S	Arbates	/
24	1767	/	67.03.12 P	UK	London	King's	Signor dottore, Il	comic opera	C	Fabrizio	Fischietti, Domenico
25	1767	/	67.10.27 P	UK	London	King's	Tigrane	dramma	S	Cleantes	pasticcio / dir.: P. Guglielmi
26	1767	/	67.11.07 P	UK	London	King's	Schiava, La	comic opera	C	Kirca	Piccinni, N. / dir.: P. Guglielmi
27	1768	/	68.01.26 P	UK	London	King's	Buona figliuola, La	comic opera	C	Mengotto	Piccinni, Niccolò
28	1768	/	68.03.26 P	UK	London	King's	Ratto della sposa, Il	comic opera	C	Gentilino	Guglielmi, Pietro
29	1768	/	68.05.24 P	UK	London	King's	Viaggiatori ridicoli, tornati in Italia, I	comic opera	C	Giacinto	Guglielmi, Pietro
30	1768	/	68.10.11 P	UK	London	King's	Arianna e Tesco	dramma	S	Alceste	pasticcio / dir.: F. Alessandri

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	Silvani, Francesco	Angiola Sartori, Giuseppe Giustinelli, Antonio Mazzioti, Gaetano Quilico, Maddalena Tognoni Berardi / Cecilia Rosa d'Aguar		S.21581; Moreau, 36-7; Brito, 139 ("libr.: Metastasio")
17	Goldoni, Carlo	Angiola Sartori, Giuseppe Giustinelli, Gaetano Quilico, Veronica Gerardi, Cecilia Rosa d'Aguar, Giovanni Gerardi	"para festejar o natalicio de D. Maria Victoria Borbon Bragança, rainha de Portugal"	S.01540; Brito, 86, 140
18	Bottarelli, G.G. (alt.)	Morigi, sigra. Zamperini, sigra. Piatti, Lovattini, Zamperini, sigra. Gibetti		S.22684; GB-Lbl 11775 e.3/3; LS, iv. 1190
19	Bottarelli, G.G. (alt.)	Grassi, Guarducci, Sga Ponce, Savoi, Miss Young, Sga Piatti		GB-Lbl 1608/4555/1; LS, iv. 1194
20	Bottarelli, G.G. (alt.)	Miss Young, Savoi, Lovattini, sigra. Zamperini, Morigi, sigra. Piatti, sigra. Gibetti		S.04199; GB-Lbl 11714 b.39/5; LS, iv. 1199
21	Goldoni, C. - G.G. Bottarelli	Savoi, Lovattini, Morigi, sigra. Piatti, Mrs Barthelemon, sigra. Gibetti, sigra. Zamperini		S.04264; GB-Lbl 11714 aa.13/6; LS, iv. 1217
22	Bottarelli, Gio. Gualberto	Morigi, Guarducci, sigra. Ponce, sigra. Piatti, sigra. Moser, Grassi, Mrs Barthelemon, Gaspare Savoj		S.05090; GB-Lbl 907.1.10/10; LS, iv. 1221; NG, 1872
23	/	Guarducci, Grassi, sigra. Ponce, Savoi, Mrs Barthelemon	Benefit Tommaso Guarducci	S.21976; GB-Lbl 907.1.10/9 ("benefit Tenducci"); LS, iv. 1226
24	Goldoni, C. (with alt.)	Mrs Barthelemon, Savoi, Morigi, sigra. Zamperini, Lovattini, sigra. Piatti	Benefit Giovanni Lovattini	S.22001; GB-Lbl 907.1.12/1; LS, iv. 1227
25	/	Moser, Guarducci, sigra. Campolini, sigra. Quercioli, Savoi, sigra. Piatti		S.23147; GB-Lbl 1342.m.2; LS, iv. 1286
26	/	Savoi, sigra. Quercioli, Lovattini, sigra. Guadagni, Morigi, sigra. Maggiore		S.21181; GB-Lbl 1508/238; LS, iv. 1289
27	Bottarelli, G.G. (alt.)	Sigra. Quercioli, Savoi, Lovattini, sigra. Guadagni, Morigi, sigra. Maggiore, sigra. Piatti		S.04194; GB-Lbl 11714 aa.22/5; LS, iv. 1307
28	Martinelli, G. - G.G. Bottarelli	Sigra. Guadagni, sigra. Maggiore, Savoi, sigra. Piatti, Lovattini, Morigi		S.19529; GB-Lbl 11714 aa.21/4; LS, iv. 1320
29	Goldoni, C. - G.G. Bottarelli	Sigra. Guadagni, Lovattini, Morigi, e.a.		GB-Lbl 11714 aa.13/7; LS, iv. 1333; NG, vll. 796
30	Bottarelli, G.G. (alt.)	Bassanese, sigra. Giacomazzi, Domenico Luciano, Giuseppe Giustinelli, sigra. Gibetti		S.02594; LS, iv. 1359

	YEAR	SEA.	DATE	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1768	/	68.11.05 P	UK London	King's	Amanti ridicoli, Gli	comic opera	C	Orontes	Galuppi, B. / dir.: F. Alessandri
32	1769		69.03.02 P	UK London	King's	Re alla caccia, Il	comic opera	C	Richard	Alessandri, Felice
33	1769	/	69.04.08 P	UK London	King's	Nanetta e Lubino	comic opera	C	Giocondo	Pugnani, Gaetano
34	1771	/	/	I Mantua	Reale Accademia	Certame, Il	azione lirico-drammatica	S	"quarto d'Arpa"	Gatti, Luigi
35	1771	/	71.11.02 P	UK London	King's	Viaggiatori tornati in Italia, I	comic opera	C	Giacinto	Guglielmi, Pietro
36	1772	/	72.03.24 P	UK London	King's	Assemblea, L'	comic opera	C	Sandrino	Guglielmi, Pietro
37	1773	/	73.05.06 P	UK London	King's	Tamerlano	opera	S	Onlmo	Sacchini, Antonio
38	1773	1	73.01.19 P	UK London	King's	Cid, Il	opera	S	Amindo	Sacchini, Antonio
39	1773	/	73.11.20 P	UK London	King's	Lucio Vero	serious opera	S	Flavio	Sacchini, A. e.a.
40	1773	/	73.12.07 P	UK London	King's	Puntiglio amoroso, Il	comic opera	C	/	Galuppi, B., e.a.
41	1774	1	74.01.11 P	UK London	King's	Contessina, La	comic opera	C	/	Gassmann, Florian Leopold
42	1774	1	74.01.29 P	UK London	King's	Perseo	serious opera	S	Anfriso and Mercurio	Sacchini, Antonio
43	1774	/	74.03.08 P	UK London	King's	Antigono	serious opera	S	/	Giordani, T. e.a.
44	1774	/	74.03.17 P	UK London	King's	Buona figliuola, La	/	C	Mengotto	/

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
31	Galuppi, A. - G.G. Bottarelli	Sigra. Guadagni, sigra. Gori, Lovattini, Morigi, Bassanese, sigra. Gibetti		S.01147; GB-Lbl 907.1.12/2; LS.iv.1365
32	Goldoni, C. (from <i>The Miller of Mansfield</i>) - G.G. Bottarelli	Luciani, sigra. Giacomazzi, Bassanese, Lovattini, Morigi, sigra. Guadagni, sigra. Gori, sigra. Gibetti		S.19562; GB-Lbl 639.f.27/1; LS.iv.1388
33	Badini, C.F. ("imitated from the French")	Luciani, sigra. Giacomazzi, Morigi, sigra. Gibetti, sigra. Guadagni, Lovattini, sigra. Gori, Bassanese		S.16234; GB-Lbl 907.1.13/1; LS.iv.1396
34	Sarcone, Michele	Giuseppe Cicognani, Lucrezia Aguiari, Anselmo Zanardi (primo violino), Gaetano Vallotti (secondo di Violoncello), Uberto Strozzi (terzo e quarto violini)	"quarto d'Arpa, di Leopoldo Micheli"; "per le nozze di ... arciduca Ferdinando Carlo d'Austria ... colla principessa Maria Betrice d'Este"	S.05383; NG.vil.185
35	Goldoni, C. - G.G. Bottarelli	Sigra. Guglielmi, sigra. Bernardi, sigra. Mengis Boschetti, Lovattini, Morigi, Savoi		S.24817; GB-Lbl 639.f.27/3; LS.iv.1581
36	Goldoni, C. - G.G. Bottarelli	Sigra. Giordani, sigra. Guglielmi, Lovattini, sigra. Bernardi, Morigi, Gaspare Savoj		S.03218; GB-Lbl 907.1.14/3; LS.iv.1619; NG.vil.796
37	Bottarelli, Gio. Gualberto	Ristorini, Millico, Savoj, sigra. Girelli Aguiar, sigra. Carara	"Leopoldo Micheli music-copier of the Opera"; ded. by G.G. Bottarelli to mademoiselle Heinel	S.22832; GB-Lbl 11725.b.23; LS.iv.1720; NG.xvi.372 ("libr.: A. Plovene")
38	Bottarelli, Gio. Gualberto	Giovanni Ristorini, sigra. Girelli Aguiar, Millico, sigra. Symen, Savoj	"Leopoldo Micheli, who lives in the Hay-Market ... music-copier of this opera ... Jan. 12 1773"	S.05576; GB-Lbl 11714.aa.21/7; LS.iv.1688; IN1773.24
39	Zeno, Apostolo	Millico, Cecilia Davies, Scheroli, Stella Lodi, sigra. Galli		S.14523; GB-Lbl 907.1.15; LS.iv.1764
40	/	Schiroli, Fochetti, sigra. Galli, sigra. Lodi, sigra. Gardi, sigra. Marchetti		S.19325; LS.iv.1768
41	Coltellini, M. - G.G. Bottarelli	Schiroli, Fochetti, Webbe, sigra. Lodi, sigra. Marchetti		S.06478; LS.iv.1778; IN1774.28
42	Camerra, G. de - G.G. Bottarelli	Millico, Cecilia Davis, Schiroli, sigra. Gardi, sigra. Galli		S.18549; LS.iv.1782; GB-Lbl 907.1.1/5; IN1774.28; NG.xvi.372
43	/	Millico, sigra. Galli, Schiroli, sigra. Marchetti, Miss Davies		LS.iv.1791
44	/	Sigra. Salvagni, Schiroli, Fochetti, sigra. Gori, sigra. Giustinelli, Mrs Barthelemon	Benefit Schiroli	LS.iv.1794

	YEAR	SEA.	DATE	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
45	1774	/	74.04.19 P	UK London	King's	Nitteti	serious opera	S	Bubaste	Sacchini, Antonio
46	1774	/	74.06.03 P	UK London	King's	Olimpiade, L'	serious opera	S	Aminta	pasticcio / dir.: T. Giordani
47	1776	/	76.11.02 P	UK London	King's	Astarte	serious opera	S	Nino	pasticcio / dir.: F. Giardini
48	1776	/	76.11.05 P	UK London	King's	Frascalana, La	comic opera	C	Pagnotta	Paisiello, G. / dir.: F. Giardini
49	1777	/	77.01.21 P	UK London	King's	Germondo	serious opera	S	Lisimaco	Traetta, Tommaso
50	1777	/	77.02.04 P	UK London	King's	Geloso in cimento, Il	comic opera	C	/	Anfossi, P. - T. Giordani / dir.: F. Giardini
51	1777	/	77.03.01 P	UK London	King's	Antigono	opera	S	Clearco	Giordani, T. - Traetta, T. - J.A. Hasse - M. Vento / dir.: F. Giardini
52	1777	/	77.03.13 P	UK London	King's	Ali d'amore, Le	pastoral opera	S	Silvano	Rauzzini, V. (with alt.)
53	1777	/	77.03.15 P	UK London	King's	Telemaco	serious opera	S	/	Traetta, Tommaso?
54	1777	/	77.04.01 P	UK London	King's	Schiava, La	opera	C	/	Piccinni/dir: Giardini
55	1777	/	77.04.29 P	UK London	King's	Buona figliuola, La	opera	C	/	Piccinni, N. / dir.: F. Giardini
56	1777	/	77.05.20 P	UK London	King's	Capricci del Sasso, I [=Le serve rivali]	comic opera	C	Don Grillo	Traetta, Tommaso
57	1777	/	77.05.24 P	UK London	King's	Orione	serious opera	S	Oracolo	Bach, Johann Christian
58	1777	/	77.11.04 P	UK London	King's	Due cortesse, Le	comic opera	C	Prospero	Paisiello, G., e.a. /dir.: T. Giordani
59	1777	/	77.11.08 P	UK London	King's	Creso	serious opera	S	Sibari	Sacchini, Antonio

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
45	Metastasio, P. - G.G. Bottarelli	Schirolli, Millico, <i>sigra. Davies</i> , <i>sigra. Marchetti</i> , <i>sigra. Galli</i>		S.16570; GB-Lbl 907.1.147; LS.Iv.1803; NG.Iv.1372
46	Metastasio, P. - G.G. Bottarelli	Schirolli, <i>sigra. Davies</i> , Millico, <i>sigra. Galli</i> , <i>sigra. Marchetti</i>		S.17011; LS.Iv.1819
47	/	Rauzzini, Trebbi, Luigia Farnese, Anna Pozzi		S.03255; LS.v.32
48	/	Trebbi, Fochetti, Savoi, Maria Prudom, Luigia Farnese, <i>sigra. Sestini</i>		S.10959; LS.v.33
49	Goldoni, Carlo	Trebbi, Rauzzini, <i>sigra. Davies</i> , <i>Marianna Farnese</i> , Savoi		S.11565; LS.v.53; NG.Ix.114 ("P: 1776")
50	/	Trebbi, Fochetti, Savoi, <i>sigra. Prudom</i> , Luigia Farnese, <i>sigra. Sestini</i>		LS.v.36
51	/	Rauzzini, Trebbi, Savoi, <i>sigra. Farnese</i> , Cecilia Davies		LS.v.62
52	/	Trebbi, Cecilia Davies, Venanzio Rauzzini, <i>Marianna Farnese</i> , Savoi, Rovedino, Miss Storace	Benefit Vincenzo Rauzzini	S.00905; LS.v.65
53	Serlinian, Zaccaria de	Rauzzini, Trebbi, Savoi, <i>Marianna Farnese</i> , Cecilia Davies		S.22896; LS.v.65; NG.Ix.114
54	/	Trebbi, Fochetti, Savoi, <i>sigra. Prudom</i> , Luigia Farnese, <i>sigra. Sestini</i>		LS.v.68
55	/	Trebbi, Fochetti, Savoi, <i>sigra. Prudom</i> , Luigia Farnese, <i>sigra. Sestini</i>	Benefit Mons. et Mme Simonet	LS.v.77
56	/	Trebbi, Fochetti, <i>sigra. Prudom</i> , <i>Marianna Farnese</i> , <i>sigra. Sestini</i>		LS.v.85; P4 80.12.19
57	/	Rauzzini, Trebbi, Savoi, Prudom, Luigia Farnese, <i>Marianna Farnese</i> , <i>sigra. Pozzi</i> , <i>sigra. Davies Inglesina</i>		LS.v.86
58	/	<i>Sigra. Prudom</i> , Giuseppe Coppola, Luigia Todi, Guglielmo Ermoli, Antonio Rossi, <i>sigra. Jermoli</i>		S.08461; LS.v.125
59	Pizzi, G. (with alt.)	Valentino Adamberger, Francesca Danzi, Francesco Roncaglia, <i>sigra. Prudom</i> , Giuseppe Coppola		S.06906; GB-Lbl 907.1.157; LS.v.126

	YEAR	SEA.	DATE	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
60	1777	/	77.12.16 P	UK London	King's	Vittorina	comic opera	C	Roberto	Piccinni, Niccolò
61	1778	/	78.01.20 P	UK London	King's	Vera costanza, La	comic opera	C	Masino	Anfossi, P. - T. Giordani / dir.: F. Giardini
62	1778	/	78.03.10 P	UK London	King's	Amore artigiano, L'	comic opera	C	Girò	Cassmann, F.L. / dir.: T. Giordani
63	1778	/	78.03.26 P	UK London	King's	Marchese villano, Il [= Il marchese Tulipano]	comic opera	C	/	Piccinni, N. - G. Paisiello
64	1778	/	78.04.02 P	UK London	King's	Buona figliuola, La	opera	C	/	Piccinni, Niccolò
65	1778	/	78.05.05 P	UK London	King's	Amore soldato, L'	comic opera	C	Pasquino	Sacchini, Antonio
66	1778	/	78.11.28 P	UK London	King's	Demofoonte	serious opera	S	Adrastus	Bertoni, F. - J. Myslivecek - C.-A. Monza - G. Sarti
67	1778	/	78.12.22 P	UK London	King's	Frascatana, La	comic opera	C	Pagnotta	Paisiello, Giovanni
68	1779	1	79.04.29 P	UK London	King's	Buona figliuola, La	/	C	/	/
69	1779	1	79.05.29 P	UK London	King's	Olimpiade, L'	opera	S	/	Bertoni, F. - G. Paisiello - W.A. Gluck
70	1779	/	79.11.27 P	UK London	King's	Alessandro nelle Indie	serious opera	S	Timagene	Handel, G.F. - N. Piccinni - P. Anfossi - J. Myslivecek / dir.: F. Bertoni
71	1780	/	80.01.22 P	UK London	King's	Quinto Fabio	serious opera	S	Marco Fabio	Bertoni, Ferdinando
72	1780	/	80.02.08 P	UK London	King's	Amore soldato, L'	comic opera	C	Pasquino	Sacchini, Antonio
73	1780	/	80.03.09 P	UK London	King's	Olimpiade, L'	opera	S	/	Paisiello, G. - C.W. Gluck, e.a. / dir.: F. Bertoni
74	1780	3	80.04.13 P	UK London	King's	Schiava, La	opera	C	/	Piccinni, Niccolò

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
60	Goldoni, Carlo	Sigra. Prudom, Giuseppe Coppola, Luigia Todì, Guglielmi Jermoli, Antonio Rossi, sigra. Buroni		S.25150; GB-Lbl 907.1.16/3; LS.v.135; Moreau.76; NG, iv. 728
61	Puttini, Francesco	Guglielmi Jermoli, Antonio Rossi, Giuseppe Coppola, sigra. Jermoli, sigra. Prudom, sigra. Pozzi		S.24605; GB-Lbl 1342.m.4; LS.v.142
62	/	Sigra. Prudom, Rossi, sigra. Todì, sigra. Jermoli, Guglielmi Jermoli, Carlo Rovedino		S.01563; GB-Lbl 907.1.16/5; LS.v.151
63	Goldoni, Carlo	Jermoli, Rossi, sigra. Jermoli, sigra. Rovedino, sigra. Todì	Benefit Guglielmo Jermoli	LS.v.157
64	/	Jermoli, Rossi, Coppola, sigra. Jermoli, sigra. Prudom, sigra. Todì	Benefit sigra. Todì	LS.v.160
65	Tassi, N. - Andrei, A.	Guglielmi Jermoli, sigra. Todì, Rossi, sigra. Jermoli, sigra. Prudom, Coppola		S.01755; LS.v.169
66	Metastasio, Pietro	Adamberger, sigra. Bernasconi, Gasparo Pacchierotti, sigra. Pozzi, Coppola, Rovedino		S.07566; LS.v.218; NG.ii.647
67	/	Coppola, sigra. Pozzi, sigra. Sestini, Jermoli, sigra. Jermoli, Rossi, sigra. Pozzi		S.10976
68	/	Guglielmo Jermoli, Antonio Rossi, Giuseppe Coppola, Anna Jermoli, sigra. Pollone, Anna Pozzi, sigra. Sestini	Benefit sigra. Sestini	LS.v.252; IN1778-79,135
69	/	Gaspare Pacchierotti, Valentino Adamberger, Giuseppe Coppola, Anna Pozzi, Antonia Bernasconi		IN1778-79,135; LS.v.261
70	Metastasio, Pietro	Trebbi, Pacchierotti, sigra. Le Brun, sigra. Pozzi, Manzoletto		S.00821; GB-Lbl 907.1.17/1; LS.v.298
71	Andrei, A. (alt.)	Pacchierotti, Trebbi, Manzoletto, sigra. Pozzi, Mme Le Brun	"Rovedino in stead of Micheli"	S.19400; LS.v.313; Highfill, iv.321
72	Andrei, Antonio	Sigra. Bernasconi, sigra. Pozzi, Trebbi, Rovedino, sigra. Prudom,		S.01758; LS.v.317
73	/	Pacchierotti, Trebbi, Manzoletto, sigra. Pozzi, Mme Le Brun,	Benefit Gasparo Pacchierotti	LS.v.323
74	/	Trebbi, Manzoletto, Gherardi, sigra. Prudom, sigra. Pozzi, sigra. Bernasconi	Benefit sigra. Bernasconi; "Music as originally composed by Piccini"	LS.v.331; IN1780-81,88

YEAR	SEA.	DATE	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
75	1780	/	UK	London	King's	Rinaldo [=Armida]	S	Clotarco	Sacchini, Antonio
76	1780	3	UK	London	King's	Duca d'Atene, II	C	Capricorno	Bertoni, Ferdinando
77	1780	3	UK	London	King's	Buona figliuola, La	C	/	Piccinni, Niccolò
78	1780	6	UK	London	King's	Arcifanfano, L'	C	Malgoverno	Scolari, G., &c. / dir.: F. Bianchi
79	1780	6	UK	London	King's	Buona figliuola, La	C	/	Piccinni, Niccolò
80	1780	6	UK	London	King's	Ricamaro	S	/	pasticcio / dir.: F. Bianchi
81	1780	6	UK	London	King's	Serve rivali, Le	C	Don Grillo	Traetta, T. / dir.: F. Bianchi
82	1780	6	UK	London	King's	Rinaldo	S	Clotarco	Sacchini, Antonio
83	1781	1	UK	London	King's	Mitridate	S	Orontes	Sacchini, Antonio
84	1781	1	UK	London	King's	Frascatana, La	C	Pagnotta	Paisiello, G. / dir.: F. Bianchi
85	1781	/	UK	London	King's	Omaggio [di paesani al signore de conteso]	S	/	Blanchi, G.B. - V. Rauzzini - T. Giordani
86	1781	/	UK	London	King's	Euriso [=Creso]	S	Sibari	Sacchini, Antonio (with alt.)
87	1781	/	UK	London	King's	Ezio	S	Varo	Guglielmi, P. - T. Giordani - V. Rauzzini - A.-E.-M. Grétry / dir.: F. Bertoni
88	1781	/	UK	London	King's	Viaggiatori felici, I	C	Pasquino	Anfossi, Pasquale
89	1782	/	UK	London	King's	Buona figliuola, La	C	/	/

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
75	Badini, Carlo Francesco	Pachierotti, Mme Le Brun, Trebbi, Sampieri, sigra. Pozzi	S,19850; GB-Lbl 907.i.17/3; LS,v.335-6; NG,xvi.372
76	Badini, Carlo Francesco	Trebbi, Manzoletto, Gherardi, sigra. Pozzi, sigra. Prudom, sigra. Bernasconi, e.a. [Catterina Lorenzini?], Domenico Tognoli?	S,08398; GB-Lbl 907.i.17/2; LS,v.341; IN1780-81,88; NG,ii.647
77	/	Trebbi, Gherardi, Manzoletto, sigra. Pozzi, sigra. Prudom, sigra. Salpietro	LS,v.346; IN1780-81,88
78	/	Manzoletto, Mrs Barthelemon, Trebbi, sigra. Sestini, Gherardi, sigra. Prudom	S,02405; LS,v.390; IN1780-81,88
79	/	Trebbi, Manzoletto, Gherardi, Mrs Barthelemon, sigra. Prudom, sigra. Sestini	LS,v.391; IN1780-81,88
80	/	Roncaglia, Ansani, Manzoletto, Mrs Barthelemon, Mme Le Brun	S,19810; LS,v.392; IN1780-81,88
81	/	Trebbi, Gherardi, sigra. Prudom, Mrs Barthelemon, sigra. Sestini	S,21872; LS,v.396; IN1780-81,88
82	Badini, Carlo Francesco	Roncaglia, Ansani, Manzoletto, sigra. Lorenzini, Mme Le Brun	S,19850; LS,v.397
83	Zeno, Apostolo	Giuseppe Trebbi, Francesco Roncaglia, madame Le Brun, Manzoletto, sigra. Prudom	S,15661; GB-Lbl 907.i.15/9; LS,v.404; IN1780-81,88; NG,xvi.372
84	/	Giuseppe Trebbi, Giambattista Gherardi, Manzoletto, Caterina Lorenzini, Giovanna Sestini	GB-Lbl 11775.e.3/5; LS,v.421; IN1780-81,88
85	/	Roncaglia, Trebbi, Gherardi, Sampieri, Rauzzini, sigra. Sestini, sigra. Lorenzini, sigra. Pollone, sigra. Romanzini, sigra. Prudom	S,17067; GB-Lbl 907.i.17/4; LS,v.437; NG,ii.675
86	/	Roncaglia, Trebbi, Sampieri, sigra. Lorenzini, sigra. Prudom	LS,v.440; NG,xvi.372
87	/	Manzoletto, Pacchierotti, Ansani, Prudom, sigra. Lorenzini	S,09548; GB-Lbl 907.i.17/7; LS,v.476
88	Livigni, Filippo	Viganoni, Morigi, Manzoletto, sigra. Allegranti, sigra. Lorenzini, sigra. Salpietro	S,24782,24789; GB-Lbl 907.i.17/9; LS,v.482
89	/	Viganoni, Morigi, Manzoletto, Mrs Barthelemon, sigra. Lorenzini, sigra. Sestini	LS,v.489

	YEAR	SEA.	DATE	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
90	1782	/	82.01.12 P	UK London	King's	Giunio Bruto	serious opera	S	Procolo	pasticcio / dir.: F. Bertoni
91	1782	/	82.03.07 P	UK London	King's	Quinto Fabio	serious opera	S	Marco Fabio	Bertoni, Ferdinando
92	1782	/	82.04.09 P	UK London	King's	Baccho, II	comic opera	C	Trappolino	Giordani, Tommaso
93	1782	/	82.05.25 P	UK London	King's	Ifigenia in Aulide	serious opera	S	Arcades and Calchas	Bertoni, Ferdinando
94	1782	3	/	CH Prague	T. di Città Vecchia	/	commedie	C	/	/
95	1783	1	/	CH Prague	T. di Città Vecchia	/	commedie	C	/	/
96	1783	/	83.06.03 P	UK London	King's	Buona figliuola, La	/	C	/	/

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
90	/	Ansani, Pacchierotti, Manzoletto, sigra. Maccherini, sigra. Lorenzini		S.12255; GB-Lbl 11714.b.39/5 ("1781"); LS.v.490
91	Andrei, A. (alt.)	Pacchierotti, sigra. Prudom, Ansani, Manzoletto, sigra. Lorenzini	Benefit Gaspero Pacchierotti	S.19405; GB-Lbl 907.i.15/11; LS.v.502
92	Badini, Carlo Francesco	Viganoni, Morigi, Nonini, sigra. Lorenzini, sigra. Salpietro, sigra. Sestini		S.03629; LS.v.509; NG.v.11.394
93	Cigna-Santi, Vittorio Amedeo	Pacchierotti, Ansani, Manzoletto, sigra. Lorenzini, sigra. Prudom		LS.v.525
94	/	Vahr, Spis, Litter, Fetter, Zappa, Pover, Merunca, Cerner, sigra. Zappe, sigra. Riedel, sigra. Michelis, <i>e.a.</i>		IN1782-83,63
95	/	Vahr, Spis, Litter, Fetter, Zappa, Pover, Merunca, Cerner, sigra. Zappe, sigra. Riedel, sigra. Michelis, <i>e.a.</i>		IN1782-83,63
96	/	Viganoni, Morigi, Bartolini, sigra. Pollone, sigra. Gherardi, sigra. Carnovale, sigra. Sestini	Benefit for the singers and dancers	LS.v.619

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1758	/	58.03.09 P	G	Cologne	Hoftheater	Mercato di Malmantile, II	dramma giocoso	C	Lena	Fischietti, Domenico
2	1758	3	58.04 P	G	Cologne	Hoftheater	Isola disabitata, L'	dramma giocoso	C	Giacinta	Scarlatti, Giuseppe
3	1758	3	58.05 P	G	Cologne	Hoftheater	Pescatrici, Le	dramma giocoso	C	Lesbina	Galuppi, Baldassare
4	1760	/	60.11.22 P	UK	London	King's	Mondo della luna, II	dramma giocoso	C	Clarice	Galuppi, B. / dir.: G. Cocchi
5	1760	/	60.12.16 P	UK	London	King's	Arianna e Tesco	dramma	S	Alceste	pasticcio / dir.: G. Cocchi
6	1761	/	61.01.06 P	UK	London	King's	Filosofo di campagna, II	dramma giocoso	C	Lena	Galuppi, B. / dir.: G. Cocchi
7	1761	/	61.01.21 P	UK	London	Great Room, Dean Street, Soho	Isaac	oratorio		/	Jommelli, Nicolò
8	1761	/	61.02.07 P	UK	London	King's	Tito Manlio	dramma	S	Decio	Cocchi, Gioacchino
9	1761	/	61.03.14 P	UK	London	King's	Didone abbandonata, La	dramma	S	Osmida	Perez, D. - B. Galuppi
10	1761	/	61.04.28 P	UK	London	King's	Pescatrici, Le	opera comica	C	Nerina	Bertoni, Ferdinando
11	1761	/	61.09.19 P	UK	London	King's	Speranze della terra, Le	serenata		Mercurio	Cocchi, Gioacchino
12	1761	/	61.10.13 P	UK	London	King's	Alessandro nell'Indie	dramma	S	Timogene	pasticcio / dir.: G. Cocchi
13	1761	/	61.11.10 P	UK	London	King's	Mercato di Malmantile, II	opera comica	C	Brigida	Fischietti, Domenico
14	1762	/	62.01.02 P	UK	London	King's	Tolomeo re d'Egitto	dramma	S	Oronte	pasticcio / dir.: G. Cocchi
15	1762	/	62.01.11 P	UK	London	King's	Bertoldo Bertoldino e Cacaserino alla corte del re Alboino	opera comica	C	Dandina	Ciampi, V. / dir.: G. Cocchi

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Teresa Eberardi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 Goldoni, Carlo	Maria Camera, Chiara Bassani, Giuseppe Ferrini, Anna Bassani, Aurelio Arrigoni Rossi, Catarina Camera, Francesco Albertoni	"sotto la direzione di Giuseppe Ferrini; personaggi cantanti in attual servizio; per comando di sua altezza ... elettorale Clemente Augusto, arcivescovo di Colonia"	S,13432
2 Goldoni, Carlo	Maria Camera, Chiara Bassani, Aurelio Arrigoni Rossi, Giuseppe Ferrini, Anna Bassani, Catarina Camera, Francesco Albertoni	"per comando di sua altezza... elettorale Clemente Augusto, arcivescovo di Colonia"	S,13864
3 Goldoni, Carlo	Chiara Bassani, Maria Camera, Anna Bassani, Aurelio Arrigoni Rossi, Giuseppe Ferrini, Catarina Camera, Francesco Albertoni	"per comando di ... Clemente Augusto, arcivescovo di Colonia"	S,18598
4 Goldoni, Carlo	Pietro Sorbelloni, Carlo Paganini, Angiola Paganini, Cristiano Tedeschini, Angiola Calori, Gaetano Quilici		S,15877; LS,iv.826
5 /	Gaetano Quilici, Colomba Mattei, Filippo Elisi, Pietro Sorbelloni, Angiola Calori		S,02586; GB-Lbl 11714.b.39/1; LS,iv.831
6 Goldoni, Carlo	Angiola Calori, Pietro Sorbelloni, Carlo Paganini, Angiola Paganini, Cristiano Tedeschino, Gaetano Quilici	One of the dancers: signor Eberardi	S,10369; GB-Lbl 907.i.9/2; LS,iv.836
7 Metastasio, Pietro	Sigra. Passerini, Miss Frederick, Quilici, Tedeschino		LS,iv.838
8 Noria, Matteo	Gaetano Quilici, Filippo Elisi, Colomba Mattei, Angiola Calori, Pietro Sorbelloni		S,23250; LS,iv.842; NG,iv.509
9 /	Colomba Mattei, Filippo Elisi, Gaetano Quilici, Angiola Calori, Pietro Sorbelloni		S,07820; GB-Lbl 11714.aa.21/3; LS,iv.850
10 /	Angiola Paganini, Angiola Calori, Pietro Sorbelloni, Carlo Paganini, Cristiano Tedeschino, Gaetano Quilici		GB-Lbl 11712.a.57; LS,iv.862
11 Bottarelli, Gio. Gualberto	Colomba Mattei, Filippo Elisi, Angiola Sartori, Giovanni Battista Zonca	"Esequia ... felicissimo giorno natalizio ... di Giorgio Terzo Rè della Gran Bretagna"	GB-Lbl 907.i.9/1; LS,iv.889
12 /	Zonca, Elisi, sigra. Mattei, sigra. Sartori, sigra. Curioni		S,00785; LS,iv.896
13 /	Rosa Curioni, Angiola Sartori, Carlo Paganini, Anna Paganini, Giovanni Battista Zonca, Pietro Leonardi		S,15444; LS,iv.901
14 /	Filippo Elisi, Colomba Mattei, Giovanni Battista Zonca, Angiola Sartori, Rosa Curioni,		S,23322; GB-Lbl 907.i.9/3; LS,iv.910
15 Goldoni, Carlo	Rosa Curioni, Angiola Sartori, Carlo Paganini, Angiola Paganini, G.B. Zonca, Pietro Leonardi		S,04015; GB-Lbl 11714.b.23; LS,iv.911

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1762	/	UK	London	King's	Disfatta di Dario, La	dramma	S	Nearco	pasticcio / dir.: G. Cocchi
17	1762	/	UK	London	King's	Famiglia in scompiglio, La	dramma giocoso	C	Dorina	Cocchi, Giocchino
18	1762	/	UK	London	King's	Concert	concert		/	/
19	1763	/	I	Venice	S Samuele	Donna Girandola, La	farsa giocosa	C	Pasquetta	Perillo, Salvatore
20	1763	3	I	Florence	Cocomero	Sposi di campagna, Gli	dramma giocoso	C	Lepa	pasticcio
21	1763	3	I	Florence	Cocomero	Pescatrici, Le	dramma giocoso	C	Nerina	pasticcio
22	1764	/	I	Genoa	Falcone	Arcadia in Brenta, L'	dramma giocoso	C	Mad. Lindora	Galuppi, Baldassare
23	1764	3	I	Florence	Cocomero	Amante di tutte, L'	dramma giocoso	C	Clarice	Galuppi, Baldassare
24	1764	3	I	Florence	Cocomero	Contadine bizzarre, Le	dramma giocoso	C	Auretta	Piccinni, Niccolò
25	1764	6	I	Turin	Carignano	Vicende della sorte, Le	dramma giocoso	C	Silvia	Piccinni, Niccolò
26	1765	/	I	Trieste	Regio Imp. Teatro	Contadine bizzarre, Le	dramma giocoso	C	Auretta	Piccinni, Niccolò
27	1765	/	I	Venice	S Samuele	Gelosia, La	dramma giocoso	C	D. Olimpia	Logroschino, Nicola B.
28	1766	/	I	Venice	S Samuele	Schiava riconosciuta, La	dramma giocoso	C	Armanda	Scolari, Giuseppe
29	1766	/	I	Venice	S Samuele	Donna stravagante, La	dramma giocoso	C	D. Aurora	Scolari, Giuseppe
30	1766	/	A	Vienna	Privilegiati	Viaggiatore ridicolo, Il	dramma giocoso	C	D. Emilia	Gassmann, Florian Leopold

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Teresa Eberardi

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	Bottarelli, Gio. Gualberto	Filippo Elisi, Giovanni Battista Zonca, Colomba Mattei, Rosa Curioni, Angiola Sartori		S,07990; GB-Lbl 907.i.9 6; LS,iv.924
17	Bottarelli, Gio. Gualberto	Carlo Paganini, Angiola Paganini, Giovanni Battista Zonca, Angiola Sartori, Rosa Curioni, Pietro Leonardi		S,09644; GB-Lbl 907.i.9/5; LS,iv.927
18	/	/	Benefit decayed musicians	Highfill, xv.3
19	Chiari, Pietro	Domenico Tibaldi, Angela de Santis, Antonio Marchesi, Rosa Vitalba, Francesco Roselli	"In fine: Arte diverse e graziose cantate dalla Teresa Eberardi"	S,08254-5; W,672; OG,1840
20	/	Antonio Fabris, Antonio Rossi, Domenico Poggi, Vincenzo Goresi, Diacinta Lega, Baldassar Bosi	"di Venezia"	S,22520; WW,ii.202-3
21	Goldoni, Carlo	Anna Fabris, Diacinta Lega, Antonio Rossi, Domenico Poggi, Vincenzo Goresi, Baldassar Bosi	"di Venezia"	S,18604; WW,ii.203
22	Goldoni, Carlo	Camilla Bartoli, Domenico Bichi, Teresa Eberardi, Filippo Laschi, , Giovanna d'Acquino, Giacomo Caldinelli, Carlo Marone	"di Venezia"	S,02377
23	Galuppi, Antonio	Anna Giorgi, Vittoria Lolli, Filippo Laschi, Ludovico Felloni, Gaetano Rizzardi, Baldassar Bosi	"di Venezia"	S,01020; WW,ii.207-8
24	/	Brigida Lolli, Gaetano Rizzardi, Anna Giorgi, Filippo Laschi, Lodovico Felloni, Galdassarre Bosi	"di Venezia"	S,06338; WW,ii.208-9
25	Petrossellini, Giuseppe	Maddalena Chiari, Giuseppe Pasqualini, Giacomo Fiorini, Andrea Morigi, Marianna Valsecchi, Francesco Bianchi		S,24851
26	/	Elisabetta Bianchini, Francesco Rosi, Giacomo Fiorini, Domenico Poggi, Laura Odi, Masimo Giuliani, Veronica Vajer		S,06342
27	"un Autore Bolognese"	Lucia Moreschi, Antonio Pullini, Francesca Bovini, Gioachino Caribaldi, Lodovico Felloni, Andrea Ronchetti	Venanzio Penzo, impr.	S,11343; W,706; NG,xi.134
28	Isaurense, Alcindo	Antonio Pulini, Lucia Moreschi, Giovanni Lovatini, Francesca Buini, Antonio Boscoli, Andrea Ronchetti	Venanzio Penzo, impr.	S,21215; W,718
29	Isaurense, Alcindo	Andrea Ronchetti, Lucia Moreschi, Giovanni Lovatini, Antonio Boscoli, Antonio Pulini, Francesca Buini, N.N.		S,08271; W,719; NG,xvii.55
30	Goldoni, Carlo	Clementina Baglioni, Rosa Baglioni, Giuseppe Pignetti, Francesco Carattoli, Antonio Pulini, Agostino Lippardini		S,24755; NG,vii.179

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1767	/	A	Vienna	Privilegiati	Vecchio geloso, II	dramma giocoso	C	Lucinda	Galuppi, Baldassare
32	1767	1	A	Vienna	Privilegiati	Albagia mascherata, L'; o sia il cittadino rinnobilito	dramma giocoso	C	D. Nobilia	Pasqua, Giuseppe
33	1767	1	A	Vienna	Privilegiati	Contadine bizzarre, Le	dramma giocoso	C	Auretta	Piccinni, Niccolò
34	1767	3	A	Vienna	Privilegiati	Amore artigiano, L'	dramma giocoso	C	/	Gasmanna, Florian Leopold
35	1768	1	A	Vienna	Privilegiati	Alceste	tragedia	S	Ismene	Gluck, Christoph Willibald
36	1768	/	A	Vienna	Privilegiati	Trionfo della fedeltà, II	dramma pastorale		Clori	/
37	1770	/	A	Vienna	/	Alceste	tragedia	S	Ismene	Gluck, Christoph Willibald

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Teresa Eberardi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
31 Bertati, G.? - A. Gialuppi?	Clementina Baglioni Poggi, Rosina Baglioni, Giuseppe Pinetti, Domenico Poggi, Francesco Carattoli, Agostino Lipparini		S,24374
32 /	Giuseppe Pinetti, Clementina Baglioni Poggi, Francesco Carattoli, Antonio Pullini, Anna Maria Cataldi, Rosina Baglioni, Agostino Lipparini		S,00545; not in NG, OG
33 Petrosellini, Giuseppe	Stella Lodi, Antonio Pulini, Giuseppe Pinetti, Francesco Carattoli, Anna Maria Cataldi, Rosa Baglioni, Agostino Lipparini		S,06349; Zechnmeister,502
34 Goldoni, Carlo	Clementa Baglioni Poggi, Anna Maria Cataldi, Gioachino Caribaldi, Giuseppe Pinetti, Francesco Carattoli, Agostino Lipparini	"Clementina Baglioni e Teresa Eberardi, prime buffe"	S,01541; Zechnmeister,503; NG,vil.179
35 Calzabigi, Ranieri de	Giuseppe Tibaldi, Antonia Bernasconi, Antonio Pulini, Filippo Laschi, Domenico Poggi		S,00591; NG,vil.473
36 /	Antonia Bernasconi, Filippo Laschi, Emanuele Cornacchini		S,23839
37 Calzabigi, Ranieri de	Giuseppe Millico, Marianna Wayghelin, Gabriella Tagliaferri, Tomaso Santini, Francesco Bussani		S,00593

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1758	4	/	I	Treviso	Dolfin	Demetrio	dramma	S	Barsene	Perillo, Salvatore
2	1760	1	/	A	Vienna	Burgtheater	Numa al trono	azione pastorale	P	Corinna	/
3	1760	/	60.03.25 P	A	Vienna	Burgtheater	Isipile, L'	dramma	S	Rodope	Scarlatti, Giuseppe
4	1760	/	60.10.07 P	A	Vienna	Burgtheater	Alcide al Bivio	fiesta teatrale	S	Iride	Hasse, Johann Adolf
5	1760	/	60.10.10 P	A	Vienna	Burgtheater	Tetide	serenata		Venere	Gluck, Christoph Willibald
6	1761	1	61.01.03 PT	A	Vienna	Burgtheater	Armida	azione teatrale	S	Argene	Tracetta, Tommaso
7	1762	/	62.05.27 P	A	Vienna	Laxenburg Schlosstheater	Arianna	fiesta teatrale	S	Phaedra	pasticcio / dir.: C.W. Gluck
8	1766	/	/	I	Milan	Regio-Ducale	Olimpiade, L'	dramma	S	Argene	Sacchini, Antonio
9	1767	1	66.12.26 P	I	Turin	Regio	Tancredi	dramma	S	Ruggiero	Bertoni, Ferdinando
10	1767	1	67.01.31 P	I	Turin	Regio	Mitridate re di Ponto	dramma	S	Ismene	Gasparini, Quirino
11	1768	/	68.08.13 P	UK	London	King's	Buona figliuola, La	/	C	/	/
12	1768	/	68.08.20 P	UK	London	King's	Schiava, La	/	C	/	/
13	1768	/	68.10.11 P	UK	London	King's	Arianna e Tesco	dramma	S	Arianna	pasticcio / dir.: F. Alessandri
14	1768	/	68.12.13 P	UK	London	King's	Donne vendicate, Le	comic opera	C	Violante	Piccinni, N. / dir.: F. Alessandri
15	1769	/	69.01.28 P	UK	London	King's	Mercato di Malmantile, Il	comic opera	C	Contessa	Fischietti, D. / dir.: F. Alessandri

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Maria Teresa Giacomazzi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Margarita Giacomazzi, Mariano Nicolini, Isidoro Giampallade, Elabetta Cardini, Angela Caputo		S,07406; not in NG, OG
2 /	Francesco Rolli, Maria Piccinelli, Felice Gruch, Antonia Giacomazzi		S, 16806
3 Metastasio, Pietro	Carlo Cariani, Catterina Gabrielli, Francesca Gabrielli, Giovanni Manzoli, Antonio Priori		S,13923; NG,vil.579
4 Metastasio, Pietro	Giovanni Manzoli, Catterina Gabrielli, Maria Piccinelli, Carlo Cariani, Carlo Mortola, Gaetano Baccani	"per le felicissime nozze delle ... arciduca Giuseppe d'Austria e la principessa Isabella di Borbone"	S,00635,00638,00641; NG,vil.459,viii.288
5 Migliavacca, Gianni/Ambrogio	Catterina Gabrielli, Giovanni Manzoli, Carlo Cariani, Antonio Priori, Maria Piccinelli		S,23094; NG,vil.472
6 Quinault - G. Durazzo - G. A. Migliavacca	Carlo Cariani, Catterina Gabrielli, Francesca Gabrielli, Giovanni Manzoli, Antonio Priori, Carlo Murtola	Ded. by Gianni/Ambrogio Migliavacca	S,02679; NG,xix.113
7 Migliavacca, Gianni/Ambrogio	Marianna Bianchi, Gaetano Guadagni, Giuseppe Tibaldi		S,02560; NG,vii.460
8 Metastasio, Pietro	Giuseppe Tibaldi, Camilla Mattei, Giovanni Manzoli, Giovanni Toschi, Domenico Zappa, Giuseppe Mienci	"in occasione della solenne spozialia promessa di ... Maria Ricciarda principessa ereditaria di Modena ... al reale Ferdinando arciduca d'Austria"	S,16994
9 Balbis - V.A. Cigna-Santi	Guglielmo D'Ettore, Carlo Rajna, Antonia Maria Girelli Aguiar, Giacomo Cerri, Maria Cecilia Giacomazzi		S,22843; Bouquet,372; NG,ii.647
10 Cigna-Santi, Vittorio Amedeo	Guglielmo D'Ettore, Antonia Maria Girelli Aguiar, Carlo Rajna, Maria Antonia Giacomazzi, Maria Cecilia Giacomazzi, Giacomo Cerri		S,15672; Bouquet,277; NG,vil.176
11 /	Luciani, e.a.	"command performances before the King of Denmark"	Burney1957,875; LS,iv.1342
12 /	Luciani, e.a.	"command performances before the King of Denmark"	Burney1957,875; LS,iv.1343
13 Bottarelli, G.G. (alt.)	Bassanese, Luciani, Giustinelli, sigra. Gibetti, Micheli		S,02594; LS,iv.1359
14 Pizzi, G. - G.G. Bottarelli	Luciani, sigra. Guadagni, sigra. Gori, Lovattini, Morigi, Bassanese, sigra. Gibetti		S,08314; GB-Lbl 907.i.12/4; LS,iv.1373
15 /	Luciani, Morigi, sigra. Guadagni, Lovattini, sigra. Gori, Bassanese, sigra. Gibetti		S,15467; LS,iv.1382

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Maria Teresa Giacomazzi

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1769	/	69.03.02 P	UK	London	King's	Re alla caccia, II	comic opera	C	Lady Marignon	Alessandri, Felice
17	1769	/	69.04.08 P	UK	London	King's	Nanetta e Lubino	comic opera	C	Princess Selmira	Pugnani, Gaetano
18	1769	/	69.04.24	UK	London	Almack's Great Room	Concert of Vocal and Instrumental Music	concert		/	/
19	1769	/	69.06.03 P	UK	London	King's	Serve rivali, Le	comic opera	C	Rosalba	Tractia, T. / dir.: F. Alessandri

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Maria Teresa Giacomazzi

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	Goldoni, C. (from <i>The Miller of Mansfield</i>) - G.G. Bottarelli	Luciani, Bassanese, Lovattini, Morigi, sigra. Guadagni, sigra. Gori, Micheli, sigra. Gibetti		S,19562; GB-Lbl 639.f.27/1; LS,iv.1388
17	Badini, C.F. ("Unlabeled from the French")	Luciani, Morigi, Micheli, sigra. Gibetti, sigra. Guadagni, Lovattini, sigra. Gori, Bassanesi		S,16234; GB-Lbl 907.1.13/1; LS,iv.1396
18	/	Antonia Giacomazzi, Carl Friedrich Abel, J.C. Bach, Gaetano Pugnani, J.C. Fischer	Benefit Teresa Giacomazzi	PA 69.04.21
19	Chiara, P. - G.G. Bottarelli	Luciani, Morigi, sigra. Guadagni, sigra. Gori, Lovattini, Bassanese		S,21864; GB-Lbl 907.i.13/2; LS,iv.1412

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Margherita Gibetti

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1766	/	UK	London	King's	Stravaganti, Gli; o sia I matrimoni alla moda	comic opera	C	Lisetta	pasticcio
2	1766	/	UK	London	King's	Buona figliuola, La	comic opera	C	Paoluccia	Piccinni, Niccolò
3	1767	/	UK	London	King's	Buona figliuola maritata, La	comic opera	C	Paoluccia	Piccinni, Niccolò
4	1768	/	UK	London	King's	Arianna e Tesco	dramma	S	Laodice	pasticcio / dir.: F. Alessandri
5	1768	/	UK	London	King's	Amanti ridicoli, Gli	comic opera	C	Rosina	Galuppi, B. / dir.: F. Alessandri
6	1768	/	UK	London	King's	Donne vendicate, Le	comic opera	C	Dorina	Piccinni, N. / dir.: F. Alessandri
7	1769	/	UK	London	King's	Mercato di Malmantile, Il	comic opera	C	Cecca	Fischietti, D. / dir.: F. Alessandri
8	1769	/	UK	London	King's	Re alla caccia, Il	comic opera	C	Miss Betsey	Alessandri, Felice
9	1769	/	UK	London	King's	Nanetta e Lablino	comic opera	C	Isabella	Pugnani, Gaetano
10	1771	3	I	Bologna	Formagliari	Demofonte, Il	dramma	S	Creusa	pasticcio
11	1772	1	I	Turin	Regio	Andromeda	dramma	S	Ermenia	Colla, Giuseppe
12	1772	1	I	Turin	Regio	Tamas Koult-Kan nell'India	dramma	S	Zelinda	Pugnani, Gaetano
13	1772	4	I	Venice	S Benedetto	Montezuma	dramma	S	Lisinga	Galuppi, Baldassare
14	1773	/	I	Naples	S Carlo	Trionfo di Clelia, Il	dramma	S	Larissa	Borghl, Gio. Battista
15	1773	/	I	Naples	S Carlo	Romolo ed Ersilia	dramma	S	Valeria	Myslivecek, Josef
16	1773	/	I	Naples	S Carlo	Adriano in Sirtia, L'	dramma	S	Sabina	Insanguine, Giacomo

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Margherita Gibetti

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
1	Bottarelli, G.G. (alt.)	Morigi, sigra. Zanperini, sigra. Piatti, Lovattini, Zanperini, Micheli		S,22684; GB-Lbl 11775.e.3./3; LS,iv.1190
2	Bottarelli, G.G. (alt.)	Miss Young, Savoi, Lovattini, sigra. Zanperini, Morigi, sigra. Piatti, Micheli		S,04199; GB-Lbl 11714.b.39/5; LS,iv.1199
3	Goldoni, C. - G.G. Bottarelli	Savoi, Lovattini, Morigi, sigra. Piatti, Mrs Barthelmon, sigra. Zanperini, Micheli		S,04264; GB-Lbl 11714.aa.13/6; LS,iv.1217
4	Bottarelli, G.G. (alt.)	Bassanese, sigra. Giacomazzi, Luciani, Giustinelli, Micheli		S,02594; LS,iv.1359
5	Galuppi, A. - G.G. Bottarelli	Sigra. Guadagni, sigra. Gori, Lovattini, Morigi, Bassanese, Micheli		S,01147; GB-Lbl 907.i.12/2; LS,iv.1365
6	Pizzi, G. - G.G. Bottarelli	Sigra. Giacomazzi, Luciani, sigra. Guadagni, sigra. Gori, Lovattini, Morigi, Bassanese		S,08314; GB-Lbl 907.i.12/4; LS,iv.1373
7	/	Luciani, sigra. Giacomazzi, Morigi, sigra. Guadagni, Lovattini, sigra. Gori, Bassanese		S,15467; LS,iv.1382
8	Goldoni, C. (from <i>The Miller of Mansfield</i>) - G.G. Bottarelli	Luciani, sigra. Giacomazzi, Bassanese, Lovattini, Morigi, sigra. Guadagni, sigra. Gori, Micheli		S,19562; GB-Lbl 639.f.27/1; LS,iv.1388
9	Badini, C.F. ("Imitated from the French")	Luciani, sigra. Giacomazzi, Morigi, Micheli, sigra. Guadagni, Lovattini, sigra. Gori, Bassanese		S,16234; GB-Lbl 907.i.13/1; LS,iv.1396
10	/	Antonio Pulini, Geltrude Allegretti, Giuseppe Compagnucci, Domenico Bedini, Protto Carmanini, Niccolò Caffarello		S,07549
11	Cigna-Santi, Vittorio Amedeo	Ercole Ciprandi, Lucrezia Aguyari, Giuseppe Aprile, Francesco Casatiello, Giacomo Giordani		S,01935; INI1772,54; NG,iv.533
12	Cigna-Santi, Vittorio Amedeo	Ercole Ciprandi, Giuseppe Aprile, Lucrezia Aguyari, Francesco Casatiello, Giacomo Giordani		S,22799; INI1772,54; NG,iv.447
13	Cigna-Santi, Vittorio Amedeo	Giusto Ferdinando Tenducci, Clementina Chiavacci, Arcangelo Cortoni, Tommaso Galeazzi, Francesco Bellaspica		S,16149; W,778; Piovano1908,240; NG,vii.137
14	/	Giuseppe Tibaldi, Anna de Amicis, Gaspare Pacchiarotti, Pietro Santi, Rosaria de Julis	"solenizzandosi l'augusto real nome del re"; ded. by Gaetano Santoro	S,23972; NG,iii.50
15	Metastasio, Pietro	Gaspare Pacchiarotti, Anna de Amicis, Giuseppe Tibaldi, Pietro Santi, Rosaria de Julis	"per festeggiar la nascita di SM la regina"	S,20129; NG,xiii.8
16	Metastasio, Pietro	Pietro Santi, Giuseppe Tibaldi, Anna de Amicis, Gaspare Pacchiarotti, Rosaria de Julis	"festeggiandosi i ... nomi ... della regina ... e ... il principe d'Asturias"; ded. by Gaetano Santoro	S,00432; INI1774.41 ("P: 1774,1"); NG,ix.236

Appendix I - Table 12

Margherita Gibetti

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
17	1774	1	74.01.12 D	I	Naples	S Carlo	Alessandro nell'Indie	dramma	S	Erissena	Piccinini, Niccolò
18	1776	1	75.12.26 P	I	Milan	Regio-Ducale	Vologeso, Il	dramma	S	Lucilla	Guglielmi, Pietro
19	1776	1	76.01.25 P	I	Milan	Regio-Ducale	Merope	dramma	S	Argia	Traceta, Tommaso
20	1780	1	/	I	Rimini	Pubblico	Confessina, La	dramma giocoso	C	Confessina	pasticcio

Appendix I - Table 12

Margherita Gibetti

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
17	Metastasio, Pietro	Giuseppe Tibaldi, Gasparo Pacchierotti, Anna de Amicis, Pietro Santi, Rosaria de Jullis	"Festeggiandosi la nascita di Ferdinando IV"; ded. by Gaetano Santoro	S,00812; IN1774,41; NG,xiv.727
18	Zeno, Apostolo	Giuseppe Millico, Camilla Mattei, Antonio Pini, Pietro Santi, Carlo Angiolini	Ded. by Felice Stagnoli and Alessandro Minonzio	S,25188; NG,vil.796
19	Zeno, Apostolo	Antonio Pini, Camilla Mattei, Giuseppe Millico, Pietro Santi, Carlo Angiolini, Giulia Maroni	Ded. by Felice Stagnoli and Alessandro Minonzio	S,15558; NG,xix.114
20	/	Francesco Campana, Antonio Napulioni, Elisabetta Del Foco, Domenico Cremonini, Petronio Cappelletti	"Margherita Gibetti Visioletta"; ded. by Vincenzo Colli	S,06489

	YEAR	SEA.	FIRST	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1751	1	/	I	Rome	Capranica	Cavaller mignatta, Il	intermezzi	C	Lucilla	Rinaldo di Capua
2	1751	1	/	I	Rome	Capranica	Galloppino, Il	intermezzi	C	Furbina	Rinaldo di Capua
3	1752	1	51 T	I	Rome	Pace	Forza della pace, La	intermezzi	C	Cicelina	Rinaldo di Capua
4	1752	1	/	I	Rome	Pace	Chi la fa' l'aspetta	intermezzi	C	Leticia	Auriskchio, Antonio
5	1752	/	/	I	Viterbo	Aula del Senato	Giosuà, Il	componimento per musica		Olda	Bellona, Casimiro
6	1753	1	/	I	Rome	Valle	Pastorella scaltra, La	intermezzi	C	Serpilla	Logroscino, Nicola Bonifacio
7	1753	1	/	I	Rome	Valle	Serva sposa, La	intermezzi	C	Cicetta	Rinaldo di Capua
8	1753	3	53.06 P	I	Perugia	Pavone	Sesostri re d'Egitto	dramma	S	Arténice	Radeglias, Domenico de
9	1754	1	/	I	Rome	Pace	Chiararina, La	intermezzi	C	Merlina	Rinaldo di Capua
10	1754	1	/	I	Rome	Pace	Finta schiava, La	intermezzi	C	Lucrina	Garcia Fajer, Francisco J.
11	1755	/	/	I	Viterbo	Chiesa SS Faustino e Giovita	San Giovanni Nepomuceno	componimento per musica		Religione	Bellona, Casimiro
12	1756	1	/	I	Rome	Valle	Scultore deluso, Lo	intermezzi	C	Ponghelle	Garcia Fajer, Francisco J.
13	1756	1	/	I	Rome	Valle	Smerfiosa, La	intermezzi	C	Medoro	Rinaldo di Capua
14	1756	/	/	I	Civitavecchia	/	Filosofo di campagna, Il	dramma giocoso	C	Rinaldo	Galuppi, Baldassare
15	1756	6	/	I	Perugia	Nobili	Mondo della luna, Il	dramma	C	Ernesto	Galuppi, Baldassare

Appendix II - Table 13

Giuseppe Giustinelli

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Filippo Licini, Angelo Estevanò	"d'Orvieto"; ded. by Francesco Vandoni	S,05318; NG,xvi,43
2 /	Filippo Licini, Angelo Estevanò	"d'Orvieto"; ded. by Francesco Vandoni	S,11195; NG,xvi,43
3 Puccinelli, G. - G. Aureli	Bernardo Claranfi, Francesco Franchi	"di Orvieto"; ded. by Ottavio Puccinelli	S,10871; NG,xvi,43
4 /	Bernardo Claranfi, Francesco Franchi	"di Orvieto"; ded. by stampatore [Ottavio Puccinelli]	S,05460; NG,i,706
5 Ciofi, Giambattista	Giuliano Petti, Filippo Massangeli, D. Francesco Fanelli	"tutti musici della cattedrale di Viterbo"	S,12032; not in NG, OG
6 Lungi, A[ngelo?]	Filippo Masciangioli, Bernardo Claranfi	"di Orvieto"; ded. by A. Lungi and G. Puccinelli	S,18188; NG,xl,134
7 /	Bernardo Claranfi, Filippo Masciangioli	"d'Orvieto"	S,21851; NG,xvi,43
8 Zeno, Apostolo	Nicolò Gori, Lorenzo Giorgetti, Luigi Giorgi, Francesco Cicconi, Paolo Pesci	"d'Orvieto"	S,21906
9 Peruzzini, G. - A. Lungi	Bernardi Claranfi, Agostino Verni	"di Orvieto"; ded. by A. Lungi and G. Puccinelli	S,05498; NG,xvi,43
10 /	Bernardo Claranfi, Agostino Verni	"di Orvieto"; ded. by A. Lungi and G. Puccinelli	S,10547; NG,vii,156 ("P: Bologna, 1756")
11 Ciofi, Giambattista	Francesco Fanelli, Vincenzo Zanotti	"tutti musici della cattedrale di Viterbo"	S,20550; not in NG, OG
12 /	Bernardo Claranfi, Gio. Battista Vasquez	"d'Orvieto"; ded. by A. Lungi	S,21346; NG,vii,156
13 /	Bernardo Claranfi, Gio. Battista Vasquez	"di Orvieto"; ded. by A. Lungi and G. Puccinelli	S,22154; NG,xvi,43
14 Goldoni, Carlo	Battista Uccelli, Bernardo Ciaranfi, Gio. Battista Vasquez, Filippo Licini, Francesco Pieni, Francesco Cicconi	"d'Orvieta"	S,10353
15 Goldoni, Carlo	Pio Mazzetti, Francesco Cicconi, Bernardo Ciarangi, Luca Fabri, Gio. Battista Vasquez, Filippo Licini	"d'Orvieto"	S,15874

YEAR	SEA	FIRST	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1757	1	I	Rome	Valle	Pugna amorosa, La; o sia Amor cagion del tutto	intermezzi	C	Nardino	Calandra, Nicola
17	1757	1	I	Rome	Valle	Serva astuta, La	farsetta	C	Rinaldo	Galuppi, Baldassare
18	1757	1	I	Rome	Valle	Speciale, Lo	farsetta	C	Volpino	Pallavicini, V. - D. Fischietti
19	1757	1	I	Rome	Valle	Sposalzio all'usanza, Lo	farsetta	C	Lorindo	Auricchio, Antonio
20	1758	1	I	Rome	Argentina	Adriano in Siria	dramma	S	Sabina	Rinaldo di Capua
21	1758	1	I	Rome	Argentina	Alessandro nell'Indie	dramma	S	Erissena	Piccinni, Niccolò
22	1760	1	I	Rome	Dame	Fiera di Sinigaglia, La	dramma giocoso	C	Giacinta	Fischietti, Domenico
23	1760	1	I	Rome	Dame	Buona figliuola, La	dramma giocoso	C	Sandrina	Piccinni, Niccolò
24	1761	1	I	Rome	Argentina	Donna di governo, La	dramma giocoso	C	Rosalba	Galuppi, B., z.a.
25	1762	1	I	Rome	Capranica	Amante ridicolo deluso, L'	farsetta	C	Lesbina	Piccinni, Niccolò
26	1762	1	I	Rome	Capranica	Buona figliuola zitella, La	farsetta	C	Sandrina	Piccinni, Niccolò
27	1762	1	I	Rome	Capranica	Buona figliuola maritata, La	farsetta	C	Sandrina	Piccinni, Niccolò
28	1762	4	I	Reggio	Pubblico	Alessandro nell'Indie	dramma	S	Gandarte	Tracta, Tommaso
29	1762	/	UK	London	King's	Tutore e la pupilla, Il; o sia Il matrimonio alla moda	burletta	C	Lindoro	pasticcio / dir.: J.C. Bach
30	1762	/	UK	London	King's	Astato re di Tiro	dramma	S	Ninus	pasticcio / dir.: J. C. Bach

Appendix II - Table 13

Giuseppe Giustinelli

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	/	Bernardo Chiaranfi, Gio. Battista Vasques		S,19308; OG,1.683
17	Goldoni, Carlo	Bernardo Chiaranfi, Filippo Licini, Gio. Battista Vasquez, Francesco Cicconi	Ded. by A. Lungi and G. Puccinelli	S,21738
18	Goldoni, Carlo	Bernardo Chiaranfi, Gio. Battista Vasquez, Filippo Licini	Ded. by A. Lungi	S,22369
19	/	Bernardo Chiaranfi, Gio. Battista Vasquez	Ded. by A. Lungi and G. Puccinelli	S,22500; NG,1.706
20	Metastasio, Pietro	Paolo Fabbrini, Ercole Ciprandi, Ferdinando Mazzanti, Antonio Priori, Giovanni Fecondi	"di Orvieto"	S,00407; NG,xvi.43
21	Metastasio, Pietro	Ercole Ciprandi, Ferdinando Mazzanti, Antonio Priori, Paolo Fabbrini, Giovanni Felcondi	"d'Orvieto"	S,00776; NG,xiv.727
22	Goldoni, Carlo	Carlo de Cristofori, Gaspare Savoi, Tommaso Borghesi, Francesco Carattoli, Giovanni Lovattini, Giuseppe Casaccia		S,10153; NG,vi.616
23	Goldoni, Carlo	Gaspare Savoi, Carlo de Cristofori, Giovanni Lovattini, Tommaso Borghesi, Francesco Pieri, Francesco Carattoli, Giuseppe Casaccia		S,04175; NG,xiv.727
24	Goldoni, Carlo	Gaspare Savoi, Francesco Carattoli, Giovanni Leonardi, Lucca Fabri, Gaetano Bartolini, Giovanni Loatini, Francesco Cecconi	A. Lungi and G. Puccinelli, impr.	S,08237; NG,vii.504
25	/	Luca Fabri, Giovanni Leonardi, Giovanni Loatini	Francesco Simoni, impr.	S,01064
26	Goldoni, Carlo	Giovanni Lovattini, Luca Fabri, Giovanni Leonardi	Ded. by Francesco Simoni	S,04186
27	Goldoni, Carlo	Giovanni Lovattini, Luca Fabri, Giovanni Leonardi		S,04250
28	/	Carlo Cariani, Giovanni Manzoli, Caterina Gabrielli, Francesca Gabrielli, Angelo Monani		S,00790
29	Bottarelli, G.G., e.a.	Giovanna Carmignani, Gian Battista Zingoni, Anna de Amicis, Domenico de Amicis, Gaetano Quilici, Marianna Volsecchi		GB-Lbl 907.i.9/4; LS,iv.962
30	Quinault, Ph. - G.G. Bottarelli	Livia Segantini, Domenico Ciardini, Gaetano Quilici, Giovanna Carmignani, Gian Battista Zingoni		S,03257; GB-Lbl 907.i.9/7; LS,iv.966

	YEAR	SEA.	FIRST	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1763	/	63.01.08 P	UK	London	King's	Cascina, La	dramma giocoso	C	Costanzo	pasticcio / dir.: J.C. Bach
32	1763	/	63.02.03 P	UK	London	King's	Calamità de' cuori, La	dramma giocoso	C	Armadorus	Galuppi, B. / dir.: J.C. Bach
33	1763	/	63.02.19 P	UK	London	King's	Orione; o sia Diana vendicata	dramma	S	Tirsi	Bach, Johann Christian
34	1763	/	63.04.14 P	UK	London	King's	Finta sposa, La	dramma comico	C	Leandro	pasticcio / dir.: J.C. Bach
35	1763	/	63.05.07 P	UK	London	King's	Zanaida	dramma	S	Cisseus	Bach, Johann Christian
36	1763	/	63.06.09	UK	London	Haymarket	Concert	concert		vocal part	/
37	1763	/	63.11.26 P	UK	London	King's	Cleonice regina di Siria	dramma	S	Olinto	pasticcio
38	1764	/	64.01.10 P	UK	London	King's	Leucippo	favola pastorale eroica		Tirsi	Vento, Mattia
39	1764	/	64.02.21 P	UK	London	King's	Senocrita	opera	S	Timotele	Perez, D. - Piccini, N.
40	1764	/	64.03.13 P	UK	London	King's	Alessandro nelle Indie	dramma	S	Gandarte	Cocchi, G., e.a.
41	1764	/	64.04.05 P	UK	London	King's	Pellegrini	oratorio		vocal part	/
42	1764	/	64.11.02 P	UK	London	Drury Lane	Almena	serious English opera	S	/	Arne, M - J. Battishill
43	1765	/	65.02.15 P	UK	London	Drury Lane	Pharnaces	serious English opera	S	Pompy	Bates, William
44	1765	5	/	P	Lisbon	Bairro Alto	Didone	dramma	S	Araspe	Perez, D., e.a.
45	1765	5	65.08.21? P	P	Lisbon	Bairro Alto	Zenobia	dramma	S	Radamisto	Perez, David

Appendix II - Table 13

Giuseppe Giustinelli

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
31	Goldoni, C. - G.G. Bottarelli	Giovanna Carmignani, Anna de Amicis, Gaetano Quilici, Domenico de Amicis, Marianna Valsecchi, Gian Battista Zingoni		S.05168; GB-Lbl 907.1.9/8; LS.iv.972
32	Goldoni, C. - G.G. Bottarelli	Giovanna Carmignani, Anna de Amicis, Domenico de Amicis, Gaetano Quilici, Marianna Valsecchi, Gian Battista Zingoni		S.04504; GB-Lbl 907.1.9/10; LS.iv.977
33	Bottarelli, Gio. Gualberto	Gaetano Quilici, Anna de Amicis, Giovanna Carmignani, Clementina Cremonini, Marianna Valsecchi, Gian Battista Zingoni, Domenico Chardini, Livia Segantini		S.17476; LS.iv.979
34	/	Giovanna Carmignani, Gaetano Quilici, Anna de Amicis, Domenico de Amicis, Marianna Valsecchi, Gian Battista Zingoni, Clementina Cremonini		S.10557; GB-Lbl 907.1.9/11; LS.iv.989
35	Bulgherelli - P. Metastasio - G.G. Bottarelli	Anna de Amicis, Livia Segantini, Gaetano Quilici, Domenico Chardini, signa. Carmignani, Marianna Valsecchi, Gian Battista Zingoni, signa. Cremonini		S.25257; GB-Lbl 907.1.9/9; LS.iv.995
36	/	Signa. de Amicis, signa. Carmignani, signa. Cremonini, signa. Valsecchi, Giardini, Quilici, Tenducci, Zingoni	Benefit Capitani, "now in the King's Bench, singer in the Opera for 20 years past"	LS.iv.1000
37	/	Regina Mingotti, Antonio Mazzioti, Angiola Sartori, Niccolò Peretti, signa. Bains		S.05841; LS.iv.1023
38	Pasquini, G.C. - G.G. Bottarelli	Guglietti, Antonio Mazzioti, Regina Mingotti, Angiola Sartori, signa. Bains		S.14205; GB-Lbl 907.1.10/3; LS.iv.1023
39	/	Regina Mingotti, A. Mazzioti, Angiola Sartori, M. Tagnoni, N. Peretti, C. Bains		LS.iv.1041
40	/	Niccolò Peretti, Antonio Mazzioti, Regina Mingotti, Angiola Sartori, Francesco Guglietti		S.00796; LS.iv.1045
41	/	Mingotti, Mazzioti, Peretti, Tenducci	Benefit Spilsbury, the treasurer	LS.iv.1050
42	Rolt, Richard	Vernon, Champnes, Miss Wright, Miss Vincent, Miss Williams, signa. Cremonini		NG.1.604; Fiske.313; LS.iv.1080-1
43	Hull, T. (alt.)	Vernon, Reinhold, Mrs Dorman, Miss Rogers		LS.iv.1098; NG.11.285
44	Metastasio, Pietro	Angiola Sartori, Antonio Mazzioti, Gaetano Quilici, Maddalena Tognoni Berardi, Leopoldo Micheli	Giovan Gomes Varella, impr.	S.07742; Brito, 139
45	Metastasio, Pietro	Angiola Sartori, Antonio Mazzioti, Maddalena Tagnoni Berardi / Cecilia Rosa de Aguiar, Gaetano Quilici, Leopoldo Micheli	Giovan Gomes Varella, impr.	S.25327; Moreau.33; Brito, 139

YEAR	SEA	FIRST	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
46	1765	/	P	Lisbon	Bairro Alto	Semiramide riconosciuta	dramma	S	Mirteo	Perez, David
47	1766	3	P	Lisbon	Bairro Alto	Amore artigiano, L'	dramma giocoso	C	Fabrizio	Latilla, Gaetano
48	1768	/	UK	London	King's	Cure of Saul, The	oratorio		vocal part - oboe /	
49	1768	/	UK	London	King's	Arianna e Teseo	dramma	S	Tauride	pasticcio / dir.: F. Alessandri
50	1769	/	UK	London	Haymarket	Attic Evening's Entertainment	concert		vocal part	/
51	1770	/	UK	London	King's	Orfeo ed Euridice	opera	S	Love	Gluck, C.W. - J.C. Bach - P. Guglielmi
52	1770	/	UK	London	Thatched House, Great Room	Danza, La	serenata		vocal part	Barthélemon, François-Hippolyte
53	1771	/	UK	London	King's	Orfeo	opera	S	Love	Gluck, C.W., &c. / dir.: T. Giordani
54	1771	/	UK	Oxford	S Mary's Church	Dettingen Te Deum / Jephtha / Hercules	oratorios		vocal part	Handel, George Frideric
55	1773	/	UK	London	King's	Orfeo	opera in the Grecian taste	S	Amore	Gluck, Christoph Willibald
56	1774	/	UK	London	King's	Buona figliuola, La	dramma giocoso	C	Arnodoro	/

Appendix II - Table 13

Giuseppe Giustinelli

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
46	Silvani, Francesco	Angiola Sartori, Antonio Mazzotti, Gaetano Quilici, Maddalena Tognoni Berardi / Cecilia Rosa d'Aguilar, Leopoldo Micheli		S.21581; Moreau, 36-7; Brito, 139 ("libr.: Metastasio")
47	Goldoni, Carlo	Angiola Sartori, Gaetano Quilici, Veronica Gerardi, Cecilia Rosa d'Aguilar, Giovanni Gerardi, Leopoldo Micheli	"para festejar o natalicio de D.Maria Victoria Borbon Bragança, rainha de Portugal"	S.01540; Brito, 86, 140
48	Brown	Vernon, Champnes, Mrs Thompson, Mrs Pinto	Benefit "Decay'd Musicians"	Hightfill, vi. 229; LS, iv. 1309; not in NG, OG
49	Bottarelli, G.G. (alt.)	Bassanese, Giacomazzi, Luciani, signa. Gibetti, Micheli		S.02594; LS, iv. 1359
50	/	Mrs Jewell		LS, iv. 1383
51	Calzabigi, R. - G.G. Bottarelli	Bianchi, Guadagni, signa Grassi, signa. Guglielmi, Morigi	Ded. by Gaetano Guadagni to the Nobility	S.17432; GB-Lbl 11714.aa.21/5 and 907.1.11/6; LS, iv. 1468
52	Metastasio, Pietro	Mrs Barthélemon, Bach, Abel, Fisher, Barthélemon	Benefit F.H. Barthélemon; second part of a grand concert	PA 70.04.20; not in NG, OG
53	Calzabigi, R. - G.G. Bottarelli	Ristorini, Guadagni, signa. Grassi, signa. Guglielmi, Savoj, Morigi	Ded. by Gaetano Guadagni to Sir Walkin Williams Wynn, Bart.	S.17436; GB-Lbl 907.1.11/7; LS, iv. 154-5
54	/	Mrs Barthélemon, Mrs Scott, Norris, Price, Mathews, e.a.	Benefit of the Ratcliffe Infirmary and annual commemoration of "the Founders and Benefactors to this University"	LEP 71.06.25-27
55	Calzabigi, Ranieri de	Ristorini, Guadagni, signa. Guglielmi, Savoj, Millico, signa. Girelli Aguillar, signa. Sirmen		S.17437; GB-Lbl 907.1.14 6; LS, iv. 1728
56	/	Signa. Salvagni, Schirotti, Fochetti, signa. Gori, Micheli, Mrs Barthélemon	"Signora Giustinelli"; benefit Schirotti	LS, iv. 1794

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1751	5	/	I	Naples	Florentini	Geloso, Il	commedia	C	Faustina	Paella, Antonio
2	1751	6	/	I	Naples	Florentini	Finto innamorato, Il	commedia	C	Colomba	Corbisiero, Antonio
3	1751	6	/	I	Naples	Florentini	Corrivo, Il	commedia	C	Flaminia	Scirolli, Gregorio
4	1752	1	/	I	Naples	Florentini	Pazzo per amore, Il	commedia	C	Enlila	Fischietti, Domenico
5	1756	1	55.12.26 P	I	Venice	S Benedetto	Zoe	dramma	S	Fausta	Cocchi, Gioacchino
6	1756	1	56.02 P	I	Venice	S Benedetto	Semiramide riconosciuta	dramma	S	Tanuri	Brusa, Francesco
7	1756	1	56.02.28 P	I	Venice	S Benedetto	Angelica, L'	serenata		Licori	Brusa, Francesco
8	1756	1	/	I	Venice	S Benedetto	Artaserse	dramma	S	Semira	Pampani, Antonio Gaetano
9	1756	6	/	I	Lucca	Teatro	Antigono	dramma	S	Ismene	/
10	1757	1	/	I	Mantua	Vecchio	Olimpiade	dramma	S	Licida	Carcani, Giuseppe
11	1757	1	/	I	Mantua	Vecchio	Merope	dramma	S	Trasimede	Perez, David
12	1759	6	59.09.29 D	I	Bologna	Formagliari	Uccellatori, Gli	dramma giocoso	C	Roccolina	Gassmann, Florian Leopold
13	1759	6	59.11.03 D	I	Bologna	Formagliari	Buovo d'Antona	dramma giocoso	C	Menichina	Tractia, Tommaso
14	1760	1	/	I	Modena	Rangone	Calamità de' cuori, La	dramma giocoso	C	Belinda	/
15	1760	1	/	I	Modena	Rangone	Ritorno di Londra, Il	dramma giocoso	C	Giacinta	Fischietti, Domenico

Appendix I - Table 14

Anna Gori

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
1	Macchia, Domenico	Antonio Catalano, Caterina Flavis, Barbara Ottonelli, Marianna Bacchini, Antonia Bacchini Malerbe, Serafina Manzillo, Giuseppe Casaccia	"virtuosa della duchessa Cesarini Sforza"	S,11433; NG,xiv.114
2	Trinchera, Pietro	Caterina Flavis, Barbara Ottonelli, Marianna Bacchini, Alessandro Renda, Antonio Catalano, Serafina Manzillo, Antonia Bacchini Malerre	"virtuosa della duchessa Cesarini Sforza"	S,10636; OG,1.947 ("th.: Nuovo")
3	Trinchera, Pietro	Barbara Ottonelli, Antonio Catalano, Serafina Manzillo, Caterina Flavis, Marianna Bacchini, Giuseppe Casaccia, Antonia Bacchini Malerre	"virtuosa della duchessa Cesarini Sforza"	S,06691; NG,xvii.54
4	/	Barbara Ottonelli, Antonio Catalano, Serafina Manzillo, Caterina Flavis, Marianna Bacchini, Giuseppe Casaccia, Antonia Bacchini	"virtuosa della duchessa Cesarini Sforza"	S,18285; NG,vi.615
5	Silvani, Francesco	Ottavio Albuizi, Domenica Cesarini Latilla, Domenico Ciardini, Carlo Martinengo, Laura Rosa		S,25419; W,585; NG,iv.509
6	Metastasio, Pietro	Domenica Cesarini Latilla, Domenico Ciardini, Carlo Martinengo, Ottavio Albuizi, Laura Rosa		S,21574; W,587; NG,iii.392
7	Metastasio, Pietro	Domenica Cesarini Latilla, Domenico Ciardini, Ottavia Albuizi, Carlo Martinengo, Laura Rosa		S,01978; NG,iii.392; not in W
8	Metastasio, Pietro	Carlo Martinengo, Domenica Cesarini Latilla, Domenico Ciardini, Ottavio Albuizi, Laura Rosa		S,03030; W,586; NG,xiv.149
9	/	Giambattista Saluzzi, Prudenza Sani Bertalozzi, Paolo Fabbri, Giuseppe Aprile, Anna Bendicchi	"romana"	S,02135
10	Metastasio, Pietro	Ercole Ciprandi, Angiola Caterina Riboldi, Maddalena de Paoli, Gio. Batt. Andreoni, Dorotea Sabbatini, Giuseppe Vignati	"romana"	S,16970; OG,1.728
11	Zeno, Apostolo	Ercole Ciprandi, Angiola Caterina Riboldi, Gio. Battista Andreani, Maddalena de' Paoli, Dorotea Sabbatini, Giuseppe Vignati	"di Roma"	S,15544
12	Goldoni, Carlo	Marianna Maggini, Domenico Lambertini, Emilia Brusa Lucchi, Pietro Canevai, Francesco Cavalli, Giovanni Ristorini	Bortolo Ganassetti, impr.	S,24176
13	Goldoni, Carlo	Marianna Maggini, Domenico Lambertini, Pietro Canevai, Emilia Brusa Lucchi, Francesco Cavalli, Giambattista Ristorini	Bortolo Ganassetti, impr.	S,04280
14	Goldoni, Carlo	Perina Rampazzi, Domenico Lambertini, Agata Ricci, Pietro Canevai, Bernardo Giaranfi, Lodovico Felloni		S,04505
15	Goldoni, Carlo	Pierina Rampazzi, Domenico Lambertini, Agata Ricci, Francesco Cavalli, Ludovico Felloni		S,19974

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1760	1	/	I	Modena	Rangone	Uccellatori, Gli	dramma giocoso	C	Mariannina	Gassmann, Florian Leopold
17	1760	/	60.04.08 T	E	Barcelona	Teatro della città	Mercato di malmantile, Il	dramma giocoso	C	Brigida	Fischietti, Domenico
18	1760	/	60.05.07 T	E	Barcelona	Teatro della città	Amanti schermati, Gli	intermezzi	C	Silvia	/
19	1760	/	60.05.08 T	E	Barcelona	Teatro della città	Buovo de Antona	dramma giocoso	C	Menichina	Traetta, Tommaso
20	1760	/	60.06.30 T	E	Barcelona	Teatro della città	Antigono	dramma	S	Berenice	Durrán, Joseph
21	1760	/	60.08.06 T	E	Barcelona	Teatro della città	Los cazadores	dramma giocoso	C	Roccolina	Gassmann, Florian Leopold
22	1760	/	60.08.23 T	E	Barcelona	Teatro della città	Las nodas de Dorina	dramma giocoso	C	Dorina	/
23	1762	1	/	I	Cesena	Spada	Mercato di Malmantile, Il	dramma giocoso	C	Brigida	Fischietti, Domenico
24	1762	1	/	I	Cesena	Spada	Buona figliuola maritata, La	dramma giocoso	C	March. Marianna	Galuppi, Baldassare
25	1764	6	/	I	Venice	S Cassiano	Ingannatore ingannato, L'	dramma giocoso	C	Rosalba	Bertoni, Ferdinando
26	1764	6	/	I	Venice	S Cassiano	Francesca a Marghera, La	dramma giocoso	C	Bellisa	Traetta, Tommaso
27	1766	1	/	I	Bologna	Formagliari	Cavaliere per amore, Il	dramma giocoso	C	Lisetta	Piccinni, N. - A. Mazzoni
28	1766	1	/	I	Bologna	Formagliari	Olandese in Italia, L'	dramma giocoso	C	Bettina	Rutini, G.M. - A. Mazzoni
29	1766	3	/	I	Genoa	S Agostino	Giulione, Il	intermezzi	C	Celestina	Avossa, Giuseppe
30	1766	6	66.10.18 D	I	Rovigo	T. della città	Cameriera in puntiglio, La	dramma giocoso	C	Lesbina	Bosi, Carlo ferrarese

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Anna Gori

LIBRETTIST	COMPANY	COMMENTS	SOURCE
16 Goldoni, Carlo	Pierina Rampazzi, Domenica Lambertini, Agata Ricci, Francesco Cavalli, Bernardo Ciaruffi, Lodovico Felloni		S,24180
17 /	Giulio Lattanzi, Gaspara Cellini, Antonio Pini, Pietro Canovai, Giovanna Rocchetti, Pietro Manelli, Filippo Marioni	José Lladó, impr.	E-Bc C400/245; Mori,231
18 /	Giovanna Rocetti, Petro Canovai, Petronio Manelli	José Lladó, impr.	E-Bc C400/244
19 /	Gaspara Cellini, Juana Rocchetti, Julio Lattanzi, Antonio Pini, Pedro Canovai, Pedro Manelli, Felipe Marioini	José Lladó, impr.	Mori,232
20 /	Antonio Pini, Giulio Lattanzi, Pietor Canovai, Gaspara Cellini, Giovanna Rocchetti	José Lladó, impr.	E-Bc C400/233; Mori,233; NG,v.738
21 /	Gaspara Cellini, Juana Rocchetti, Julio Lattanzi, Antonio Pini, Pedro Canovai, Pedro Manelli, Felipe Marioini	José Lladó, impr.	Mori,234
22 /	Gaspara Cellini, Juana Rocchetti, Julio Lattanzi, Antonio Pini, Pedro Canovai, Pedro Manelli, Felipe Marioini	"virtuosa de la Cesarina Sforza"; José Lladó, impr.	Mori,235
23 Goldoni, Carlo	Chiara Ollivieri, Brigida Lolli, Antonio Tomasini, Cesare Molinari, Petronilla Romani, Gio. Battista Gherardi		S,15446
24 Goldoni, Carlo	Brigida Lolli, Chiara Ollivieri, Cesare Molinari, Antonio Tomasini, Petronilla Romani, Gio. Batt. Gherardi		S,04247
25 Chiari, Pietro	Gabriel Messieri, Serafina Penni, Giuseppe Colonna, Domenico de Angelis, Angela Tavola		S,13113; W,686; NG,II.647
26 Chiari, Pietro	Domenico de Angelis, Angela Tavola, Serafina Penni, Giuseppe Colonna, Gabriele Messieri		S,10924; W,687
27 /	Francesco Carattoli, Clementina Baglioni Poggi, Agostino Liparini, Cesare Molinari, Anna Baglioni, Anna Loreti	"Anna Gori Salpetro"	S,05342
28 Tassi, Niccolò	Giacomo Fiorini, Clementina Baglioni Poggi, Francesco Carattoli, Cesare Molinari, Anna Baglioni, Agostino Liparini	"Anna Gori Salpetro"	S,16907
29 Palomba, Antonio	Angiola Bruzza, Francesco Torelli, Francesco Bozzani		S,05551
30 /	Rosa Agostini, Teresa Bertoli, Vittoria Calcina, Lodovico Felloni, Domenico Tibaldi, Dioniggio Merlini	Ded. by Carlo Bosi	S,04591; not in NG, OG

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1767	1	/	I	Reggio	Pubblico	Mercato di Malmantile, II	dramma giocoso	C	Brigida	Fischietti, Domenico
32	1767	1	/	I	Reggio	Pubblico	Donna stravagante, La	dramma giocoso	C	D. Aurora	Scolari, Giuseppe
33	1767	5	/	I	Pistoia	Risvegliati	Rivali placati, Li	dramma giocoso	C	Bettina	Guglielmi, Pietro
34	1767	5	/	I	Pistoia	Risvegliati	Buona figliuola, La	dramma giocoso	C	Cecchina	Piccinni, Niccolò
35	1767	6	67.10.19 T	I	Bologna	Fornagiari	Ratto della sposa, II	dramma giocoso	C	Aurora	Guglielmi, Pietro
36	1767	6	/	I	Bologna	Fornagiari	Serve rivali, Le	dramma giocoso	C	Giacinta	Tractta, Tommaso
37	1768	/	68.11.05 P	UK	London	King's	Amanti ridicoli, Gli	comic opera	C	Franchetta	Galuppi, B. / dir.: F. Alessandri
38	1768	/	68.12.13 P	UK	London	King's	Donne vendicate, Le	comic opera	C	Aurelia	Piccinni, N. / dir.: F. Alessandri
39	1769	/	69.01.28 P	UK	London	King's	Mercato di Malmantile, II	comic opera	C	Lena	Fischietti, D. / dir.: F. Alessandri
40	1769		69.03.02 P	UK	London	King's	Re alla caccia, II	comic opera	C	Lisetta	Alessandri, Felice
41	1769	/	69.04.08 P	UK	London	King's	Nanetta e Lubino	comic opera	C	Silvia	Pugnani, Gaetano
42	1769	/	69.06.03 P	UK	London	King's	Serve rivali, Le	comic opera	C	Palmetta	Tractta, T. / dir.: F. Alessandri
43	1770	/	70.01.15	UK	London	Exeter Exchange Concert Room	Concert of Vocal and Instrumental Music	concert		vocal part	/
44	1774	/	74.03.17 P	UK	London	King's	Buona figliuola, La	/	C	Sandrina	/
45	1779	/	79.05.15 P	UK	London	King's	Governante, La	comic opera	C	Catterina	Bertoni, Ferdinando

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Anna Gori

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
31	Goldoni, Carlo	Giuseppe Paqualini, Emilia Brusa Luchi, Matia Leventi, Giuseppe Trebbi, Francesca Pierini	"Anna Gori Salpetro"	S.15464
32	/	Emilia Luchi, Francesca Pierini, Giuseppe Trebbi, Angela Brisa, Matteo Liverati, Domenico Tibaldi	"Anna Gori Salpetro", ded. by Bortolo Ganassetti	S.08272
33	Martinelli, Gaetano	Maddalena Ferragioni Diacini, Pietro Bracchi, Anastasio Massa, Margherita Parigini, Domenico Tibaldi, Filippo Venti, N.N.	"Anna Salpetro"	S.20039
34	Goldoni, Carlo	Maddalena Ferragioni Diacini, Pietro Bracchi, Anastasio Massa, Margherita Parigini, N.N., Domenico Tibaldi, Filippo Venti	"Anna Salpetro"	S.04200
35	Martinelli, Gaetano	Teresa Meroni, Rosa Marchetti, Francesco Bussani, Maddalena Davilla, Vincenzo Goresi, Antonio Lanzani	"Anna Gori Salpetro", Giuseppe Federico Moro, impr.	S.19522; B-Bc 21.521
36	/	Francesco Bussani, Teresa Meroni, Vincenzo Goresi, Antonio Lanzani, Maddalena Davilla	"Anna Gori Salpetro", Giuseppe Federico Moro, impr.	S.21854
37	Galuppi, A. - G.G. Bottarelli	Sigra. Guadagni, Micheli, Lovattini, Morigi, Bassanese, sigra. Gibetti		S.01147; GB-Lbl 907.i.12/2; LS.iv.1365
38	Pizzi, G. - G.G. Bottarelli	Sigra. Giacomazzi, Luciani, sigra. Guadagni, Lovattini, Morigi, Bassanese, sigra. Gibetti		S.08314; GB-Lbl 907.i.12 4; LS.iv.1373
39	/	Luciani, sigra. Giacomazzi, Morigi, sigra. Guadagni, Lovattini, Bassanese, sigra. Gibetti		S.15467; LS.iv.1382
40	Goldoni, C. (from <i>The Miller of Mansfield</i>) - G.G. Bottarelli	Luciani, sigra. Giacomazzi, Bassanese, Lovattini, Morigi, sigra. Guadagni, Micheli, sigra. Gibetti		S.19562; GB-Lbl 639.f.27/1; LS.iv.1388
41	Badini, C.F. ("initiated from the French")	Luciani, sigra. Giacomazzi, Morigi, Micheli, sigra. Gibetti, sigra. Guadagni, Lovattini, Bassanese		S.16234; GB-Lbl 907.i.13/1; LS.iv.1396
42	Chiari, P. - G.G. Bottarelli	Sigra. Giacomazzi, Luciani, Morigi, sigra. Guadagni, Lovattini, Bassanese		S.21864; GB-Lbl 907.i.13/2; LS.iv.1412
43	/	Tenducci, Savoj, Bassanesi, Fedelino, Alessandri, Barthélemon	"sig. Gori", benefit "signori Bigari, painters and machinists to the opera house"	PA 70.01.09; [Malmesbury].ii.293
44	/	Sigra. Salvagni, Schirotti, Fochetti, Micheli, sigra. Giustinelli, Mrs Barthelemon	Benefit Schirotti	LS.iv.1794
45	Sheridan, R. - C. Badini	Jernoli, Antonio Rossi, Carlo Rovedino, Giuseppe Coppola, sigra. Sestini, sigra. Pozzi	"Sigra. Salpetro"	S.12444; GB-Lbl 11777.bb.4/2; LS.v.258; NG.ii.647

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
46	1780	/	80.05.25 P	UK	London	King's	Buona figliuola, La	opera	C	Togno	Piccinni, Niccolò
47	1781	/	81.12.11 P	UK	London	King's	Viaggiatori felici, I	comic opera	C	Lauretta	Anfossi, Pasquale
48	1782	/	82.01.15	UK	London	King's	Buona figliuola, La	/	C	/	/
49	1782	/	82.03.02 P	UK	London	King's	Contadina in corte, La	comic opera	C	Tancia	Sacchini, Antonio
50	1782	/	82.04.09 P	UK	London	King's	Baclo, II	comic opera	C	Scaltrina	Giordani, Tommaso
51	1783	/	83.01.28	UK	London	King's	Convito, II	comic opera	C	Lisetta	Bertoni, Ferdinando

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Anna Gori

LIBRETTIST	COMPANY	COMMENTS	SOURCE
46 /	Trebbi, Gherardi, Manzoletto, sigra. Pozzi, sigra. Prudom, Micheli, sigra. Bernasconi	"Sigra. Salpietro", benefit sigra. Sestini	LS, v.346; INI780-81,88
47 Livigni, Filippo	Viganoni, Morigi, Manzoletto, Micheli, sigra. Allegranti, sigra. Lorenzini	"Sigra. Salpietro"	S,24782,24789; GB-Lbl 907.i.17/9; LS, v.482
48 /	Viganoni, Morigi, Manzoletto, Micheli, Mrs Barthélemon, sigra. Lorenzini, sigra. Sestini	"Sigra. Salpietro added"	LS, v.490
49 Goldoni, Carlo	Viganoni, Morigi, sigra. Lorenzini, sigra. Allegranti	"Sigra. Salpietro"	S,06323; LS, v.501
50 Badini, Carlo Francesco	Viganoni, Micheli, Nonini, sigra. Lorenzini, Morigi, sigra. Sestini	"Sigra. Salpietro"	S,03629; LS, v.509; NG, v.1394
51 Livigni, F. (with alt.)	Viganoni, Morigi, Bartolini, Schinotti, sigra. Gherardi, sigra. Allegranti	"Sigra. Salpietro, in place of sigra. Pollone"	S,23771; GB-Lbl 11714.b.39/7; LS, v.566,588

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1749	4	49.10.02 D	I Este	Teatro	Atalanta, L'	favola pastorale		coro	pasticcio
2	1753	1	/	I Treviso	Delfino	Isola d'amore, L'	dramma giocoso	C	Finetta	/
3	1753	1	/	I Treviso	Delfino	Mondo della luna, Il	dramma giocoso	C	Lisetta	/
4	1756	1	56.01.14 T	I Modena	Rangone	Mondo alla roversa, Il [= Le donne che comandano]	dramma giocoso	C	Aurora	Galuppi, Baldassare
5	1756	1	/	I Modena	Rangone	Pescatrici, Le	dramma giocoso	C	Lesbina	Galuppi, Baldassare
6	1756	1	/	I Modena	Rangoni	Virtuose ridicole, Le	dramma giocoso	C	Armonica	Galuppi, Baldassare
7	1756	6	/	I Milan	Regio-Ducale	Ritornata di Londra, La	dramma giocoso	C	Giacinta	Fischietti, Domenico
8	1756	6	/	I Milan	Regio-Ducale	Nozze, Le	dramma giocoso	C	Livietta	Galuppi, Baldassare
9	1757	1	/	I Bergamo	Teatro	Filosofo di campagna, Il	dramma giocoso	C	Lesbina	Galuppi, Baldassare
10	1758	1	/	I Novara	Casa Petazzi	Cascina, La	dramma giocoso	C	Lena	Scolari, Giuseppe
11	1758	1	57.12.15 D	I Novara	Casa Petazzi	Arcadia in Brenta, L'	giocoso dramma	C	Mad. Lindora	Galuppi, Baldassare
12	1759	1	58.12.22 T	I Genova	Vigne	Ritorno di Londra, Il	dramma giocoso	C	Mad. Petronilla	Fischietti, D. / dir.: B. Ottani
13	1759	3	/	I Genova	Falcone	Conversazione, La	dramma giocoso	C	Mad. Lindoro	Scolari, Giuseppe
14	1761	3	/	I Bologna	Formagliari	Buona figliuola, La	dramma giocoso	C	Cecchina	Piccinni, Niccolò
15	1761	3	/	I Bologna	Formagliari	Tre amanti ridicoli, Li	dramma	C	Stella	Galuppi, Baldassare
16	1761	3	61.06.10 D	I Bologna	Formagliari	Buona figliuola maritata, La	dramma giocoso	C	Marianna	Piccinni, Niccolò

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Lavinia Guadagni

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
1		Ferdinando Mazzanti, Angela Mazzoni, Caterina Tonello, Maria Giostra, Giuseppe Guadagni, Angela Guadagni	Giuseppe Guadagni, impr.	S.03391
2	/	Cattarina Panizza, Cattarina Masi, Giovanni Schiavoni, Francesco Borelli, Gasparo Barozzi, Pietro Pauli		S.13825
3	/	Giovanni Schiavoni, Gasparo Barozzi, Cattarina Panizza, Caterina Masi, Angela Guadagni, Francesco Borelli		S.15869
4	Goldoni, Carlo	Giuseppe Dondi, Angiola Guadagni, Francesca Ciocci, Gian Filippo Delicati, Giuseppe Guadagni, Pietro Canevai	Filippo de Sales, impr.	S.15857a; Gandini, 103
5	Goldoni, Carlo	Angiola Guadagni, Giuseppe Dondi, Francesca Cioffi, Filippo Delicati, Pietro Canevai, Giuseppe Guadagni	Filippo de Sales, impr.	S.18594; Gandini, 103; NG.vii.137
6	Goldoni, Carlo	Angiola Guadagni, Giuseppina Dondi, Francesca Cioffi, Gio. Filippo Delicati, Giuseppe Guadagni, Pietro Canevai		S.25068; Gandini, 103
7	/	Giuseppe Dondi, Rosa Pessina, Agata Ricci, Ambrogio Ghezzi, Pietro Bigiorgero, Giuseppe Guadagni	Bortolo Ganassetti, impr.	S.19909
8	/	Giuseppe Dondi, Rosa Pessina, Giovanni Lovattini, Agata Ricci, Giuseppe Guadagni, Pietro Bigiorgero		S.16671
9	/	Anna Deché, Angela Leonardi, Giovanni Leonardi, Giuseppe Guadagni, Marianna Brivio, Francesco Moro		S.10357
10	Goldoni, Carlo	Angiola Guadagni, Angiola Medici, Giuseppe Cosimo, Teresa Crespi, Giuseppe Guadagni, Pietro Leonardi		S.05161
11	/	Angela Guadagni, Angela Medici, Giuseppe Guadagni, Giuseppe Cosimi, Teresa Crespi, Pietro Leonardi	Ded. by C. Tocchi and company	S.02373
12	Goldoni, Carlo	Anna Moretti, Anna Bastiglia, Leopoldo Micheli, Anastasio Massa, Giacomo Tibaldi, Faustina Tedeschi	"di Venezia"	S.19973
13	/	Cecilia Ricci, Angiola Leonardi, Caterina Ristorini, Giovanni Leonardi, Giacomo Caldinelli, Giambattista Ristorini	"veneziana"	S.06521
14	Goldoni, Carlo	Teresa Zaccarini, Gioachino Caribaldi, Giovanni Lovattini, Margarita Parisini, Isabella Beni, Francesco Carattoli, Giovanni Delpini		S.04179
15	Galuppi, Antonio	Teresa Zaccarini, Francesco Carattoli, Giovanni Lovattini		S.23497
16	Goldoni, Carlo	Teresa Zaccarini, Gioachino Caribaldi, Giovanni Lovattini, Francesco Carattoli, Margarita Parisini, Isabella Beni, Giovanni Delpini	Ded. by B. Ganassetti and company	S.04241; NG.xiv.727

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
17	1761	/	I	Bergamo	Teatro	Mercato di Malmantile, II	dramma giocoso	C	Brigida	Fischietti, Domenico
18	1762	/	I	Turin	Carignano	Amante di tutte, L'	dramma giocoso	C	Clarice	Galuppi, Baldassare
19	1762	/	I	Turin	Carignano	Astrologa, L'	dramma giocoso	C	Costanza	Piccinni, Niccolò
20	1762	/	I	Turin	Carignano	Caffè di campagna, II	dramma giocoso	C	Dorina	Celoniati, Ignazio
21	1762	/	I	Turin	Carignano	Tre amanti ridicoli, Li	dramma giocoso	C	Stella	Galuppi, Baldassare
22	1763	/	I	Parma	Regio-Ducale	Famiglia in scompiglio, La	dramma	S	Fiammetta	Scolari, Giuseppe
23	1763	/	I	Parma	Regio-Ducale	Tre amanti ridicoli, Li	dramma	C	Stella	Galuppi, Baldassare
24	1763	63.04.29 D	I	Reggio	Pubblico	Baronessa riconosciuta, La	dramma serio-buffo	SC	Cecchina	Piccinni, Niccolò
25	1763	/	I	Reggio	Pubblico	Baronessa riconosciuta e maritata, La	dramma serio-buffo	SC	march. Marianna	Piccinni, Niccolò
26	1763	/	I	Turin	Carignano	Speciale, Lo	dramma giocoso	C	Grilletta	Pallavicini, V. - D. Fischietti
27	1763	/	I	Turin	Carignano	Statue, Le	dramma giocoso	C	Lesbina	Brusa, Francesco
28	1764	/	A	Vienna	Privilegiato	Signor dottore, Il	dramma giocoso	C	Pasquina	Fischietti, Domenico
29	1764	64.05.19 P	A	Vienna	Privilegiato	Buona figliuola, La	dramma giocoso	C	Cecchina	Piccinni, Niccolò
30	1764	/	A	Vienna	/	Buona figliuola maritata, La	dramma giocoso	C	march. Marianna	Piccinni, Niccolò
31	1764	64.11.05 P	A	Vienna	Privilegiato	Nozze, Le	dramma giocoso	C	Livietta	Galuppi, Baldassare

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Lavinia Guadagni

LIBRETTIST	COMPANY	COMMENTS	SOURCE
17	Perina Rampazzi, Francesca Crescenti, Gio. Battista Zanca, Anna Valsecchi, Giuseppe Guadagni, Angiola Todeschini, Giuseppe Forti		S,15443
18	Margherita Parisini, Angela Guadagni, Giovanni Dalpini, Ludovico Fallonio, Gioacchino Caribaldi, Gio. Battista Gherardi		S,01014
19	Margherita Parisini, Angiola Guadagni, Giovanni Dalpini, Gioacchino Caribaldi, Ludovico Felloni, Battista Gherardi		S,03321
20	Chiari, Pietro Margherita Parisini, Angiola Guadagni, Giovanni Dalpini, Ludovico Felloni, Gioacchino Caribaldi, Gio. Battista Gherardi		S,04393; NG,iv.52
21	Galuppi, Antonio Margherita Parisini, Angiola Guadagni, Ludovico Felloni, Giovanni Dalpini, Gioacchino Caribaldi, Battista Gherardi		S,23500
22	/ Francesco Carattoli, Antonio Rossi, Giovannina d'Aquino, Gioacchino Caribaldi, Anna Giorgi, Gio. Battista Gherardi		S,09646
23	Antonia Fascitelli, Anna Giorgi, G B Gherardi, Francesco Carattoli, Antonio Rossi, Gioacchino Caribaldi		S,23502
24	Goldoni, Carlo Angela Guadagni, Giovanni Lovattini, Francesco Carattoli, Giuseppe Pasqualini, Anna Giorgi, Isabella Beni, Ludovico Felloni		S,03821
25	Goldoni, Carlo Angiola Guadagni, Giuseppe Pasqualini, Giovanni Lovattini, Francesco Carattoli, Anna Giorgi, Isabella Beni, Ludovico Felloni, Vincenzo Morati		S,03822
26	Goldoni, Carlo Anna Borselli, Luigi Bracci, Francesco Carattoli, Giovanni Lovattini, Anna Giorgi, Antonio Rossi		S,22376
27	Brusa, Gio. Battista Anna Borselli, Luigi Bracci, Giovanni Lovattini, Francesco Carattoli, Anna Giorgi, Antonio Rossi		S,22631
28	Goldoni, Carlo Anna Maria Cataldi, Caterina Ristorini, Giovanni Lovattini, Francesco Carattoli, Giovanni Ristorini		S,21997; Zechmeister, 489
29	Goldoni, Carlo Anna Maria Cataldi, Giovanni Lovattini, Caterina Ristorini, Francesco Carattoli, Giovanni Ristorini		S,04191; Zechmeister, 264, 492
30	/ Anna Maria Cataldi, Giovanni Ristorini, Giovanni Lovattini, Caterina Ristorini, Francesco Carattoli, Michele del Zanca		S,04259
31	Goldoni, Carlo Catterina Ristorini, Anna Maria Cataldi, Giovanni Ristorini, Michele del Zanca, Giovanni Lovattini, Giuseppe Andreoli		S,16682; Zechmeister, 495

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
32	1766	/	I	Verona	Filarmonico	Cascina, La	dramma giocoso	C	Lena	Galuppi, Baldassare
33	1767	/	I	Venice	S Moisé	Sposa fedele, La	dramma giocoso	C	Rosinella	Guglielmi, Pietro
34	1767	/	I	Venice	S Moisé	Matrimonio per concorso, II	dramma giocoso	C	Laurina	Alessandri, Felice
35	1767	67.04.20 P	I	Florence	Cocomero	Serve rivali, Le	dramma giocoso	C	Giacinta	Traetta, Tommaso
36	1767	67.05.19 P	I	Florence	Cocomero	Matrimonio per concorso, II	dramma giocoso	C	Laurina	Alessandri, Felice
37	1767	67.11.07 P	UK	London	King's	Schiava, La	comic opera	C	Arminda	Piccinni, N. / dir.: P. Guglielmi
38	1768	68.01.26 P	UK	London	King's	Buona figliuola, La	comic opera	C	Fanny	Piccinni, Niccolò
39	1768	68.03.26 P	UK	London	King's	Ratto della sposa, II	comic opera	C	Aurora	Guglielmi, Pietro
40	1768	68.04.24 P	UK	London	King's	Viaggiatori ridicoli, tornati in Italia, I	comic opera	C	the marchioness	Guglielmi, Pietro
41	1768	68.11.05 P	UK	London	King's	Amanti ridicoli, Gli	comic opera	C	Stella	Galuppi, G. / dir.: F. Alessandri
42	1768	68.12.13 P	UK	London	King's	Donne vendicate, Le	comic opera	C	Lindora	Piccinni, N. / dir.: F. Alessandri
43	1769	69.01.28 P	UK	London	King's	Mercato di Malmantile, II	comic opera	C	Brigida	Fischietti, D. / dir.: F. Alessandri
44	1769	69.03.02 P	UK	London	King's	Re alla caccia, II	comic opera	C	Jenny	Alessandri, Felice
45	1769	69.03.16 P	UK	London	King's	Moglie fedele, La	comic opera	C	/	Alessandri, Felice
46	1769	69.04.08 P	UK	London	King's	Nanetta e Lubino	comic opera	C	Nanetta	Pugnani, Gaetano
47	1769	69.05.16 P	UK	London	King's	Schiava, La	comic opera	C	La schiava	/
48	1769	69.06.03 P	UK	London	King's	Serve rivali, Le	comic opera	C	Giacinta	Traetta, T. / dir.: F. Alessandri
49	1769	69.11.07 P	UK	London	King's	Contadine bizzarre, Le	comic opera	C	Fiorina	Piccinni, N. / dir.: P. Guglielmi
50	1769	69.12.12 P	UK	London	King's	Viaggiatori ridicoli, I	comic opera	C	/	/
51	1770	70.02.06 P	UK	London	King's	Padre e il figlio rivali, II	comic opera	C	Giannetta	Giordani, Tommaso

Appendix I - Table 15

Lavinia Guadagni

LIBRETTIST	COMPANY	COMMENTS	SOURCE
32 /	Margarita Giannelli, Giuseppe Pasqualini, Domenico Poggi, Antonio Nazolini, Vittoria Galeotti, Isabella Beni, Gaetano Simonetti		S,05172
33 Chiari, Pietro	Gioachino Caribaldi, Antonio Nasolini, Brigida Marchesi, Giacomo Rizzoli, Maddalena Migliorini, Baldassar Marchetti		S,22439; W,726; NG,vil.796
34 Goldoni, C. - G. Martindelli	Gioachino Caribaldi, Brigida Marchesi, Antonio Nazolini, Maddalena Migliorini, Baldassar Marchetti, Giacomo Rizzoli	Ded. by Francesco di Sarego Conte	S,15191; W,727; NG,1244
35 Chiari, Pietro	Francesco Bussani, Domenico Negri, Maddalena Garaglioni, Lisabetta Falugi, Vincenzo Micheletti	"Lavinio Guadagni Alessandri"; Giovanni Rossi, impr.	S,21855; WW,ii.237-8
36 /	Francesco Bussani, Domenico Negri, Maddalena Feraglioni, Elisabetta Falugi, Vincenzo Micheletti, Baldassar Bosi	"Lavinia Guadagni Alessandri"; Giovanni Rossi, impr.	S,15190; WW,ii.238
37 /	Savoi, sigra. Quercioli, Lovattini, Micheli, Morigi, sigra. Maggiore		S,21181; GB-Lbl 1508/238; LS,iv.1289
38 Bottarelli, G.G. (ak.)	Sigra. Quercioli, Savoi, Lovattini, Morigi, sigra. Maggiore, sigra. Piatti, Micheli		S,04194; GB-Lbl 11714 aa.22/5;
39 Martindelli, G. - G.G.	Sigra. Maggiore, Savoi, sigra. Piatti, Lovattini, Morigi, Micheli		S,19529; GB-Lbl 11714 aa.21/4;
40 Goldoni, C. - G.G. Bottarelli	Micheli, Lovattini, Morigi, <i>e.a.</i>		GB-Lbl 11714 aa.13/7; LS,iv.1333; NG,vil.796
41 Galuppi, A. - G.G. Bottarelli	Micheli, sigra. Gori, Lovattini, Morigi, Bassanese, sigra. Gibetti		S,01147; GB-Lbl 907.i.12/2; LS,iv.1365
42 Pizzi, G. - G.G. Bottarelli	Sigra. Giacomazzi, Luciani, sigra. Gori, Lovattini, Morigi, Bassanese, sigra. Gibetti		S,08314; GB-Lbl 907.i.12/4; LS,iv.1373
43 /	Luciani, sigra. Giacomazzi, Morigi, Lovattini, sigra. Gori, Bassanese, sigra. Gibetti		S,15467; LS,iv.1382
44 Goldoni, C. (from <i>The Miller of Mansfield</i>) - G.G. Bottarelli	Luciani, sigra. Giacomazzi, Bassanese, Lovattini, Morigi, sigra. Gori, Micheli, sigra. Gibetti		S,19562; GB-Lbl 639.f.27/1; LS,iv.1388
45 Bottarelli, G.G. (from an "old book")	/	Benefit Guadagni	S,15768; LS,iv.1392
46 Badini, C.F. ("Imitated from the French")	Luciani, sigra. Giacomazzi, Morigi, Micheli, sigra. Gibetti, Lovattini, sigra. Gori, Bassanesi		S,16234; GB-Lbl 907.i.131; LS,iv.1396
47 /	/		LS,iv.1408
48 Chiari, P. - G.G. Bottarelli	Sigra. Giacomazzi, Luciani, Morigi, sigra. Gori, Lovattini, Bassanese		S,21864; GB-Lbl 907.i.13/2; LS,iv.1412
49 /	Sigra. Piatti, Piatti, Anna Zamperini, Lovattini, Morigi, Bianchi, Antonia Zamperini	<i>parti buffe uguali with Anna Zamperini</i>	S,06353; GB-Lbl 907.i.12/6; LS,iv.1435
50	/		LS,iv.1442
51 Bottarelli, Gio. Gualberto	Antonia Zamperini, Piatti, Lovattini, Anna Zamperini, Bianchi, Morigi, sigra. Piatti	<i>parti buffe uguali with Anna Zamperini</i>	S,17689; GB-Lbl 907.i.12/5; LS,iv.1453; NG,vil.394

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
52	1770	/	70.02.22 P	UK	London	King's	Uccellatrice, L'	intermezzo	C	/	Jommelli, Niccolò
53	1770	/	70.05.22 P	UK	London	King's	Viaggiatori ridicoli, I	comic opera	C	La marchesa	/
54	1770	/	70.06.19 P	UK	London	King's	Buona figliuola, La	comic opera	C	Cecchina	/
55	1771	3	/	I	Turin	Carignano	Amore artigiano, L'	dramma giocoso	C	Rosina	Gassmann, Florian Leopold
56	1771	3	/	I	Turin	Carignano	Buona figliuola, La	dramma giocoso	C	Cecchina	Piccini, Niccolò
57	1771	3	/	I	Turin	Carignano	Mulinarella, La	dramma giocoso	C	Metilde	Piccini, Niccolò
58	1771	6	/	I	Turin	Carignano	Critica teatrale	dramma giocoso	C	Stonatrilla	/
59	1771	6	/	I	Turin	Carignano	Finte gemelle, Le	dramma giocoso	C	Isabella	Piccini, Niccolò
60	1771	6	/	I	Turin	Carignano	Locanda, La	dramma giocoso	C	Guerina	Gazzaniga, Giuseppe
61	1771	6	/	I	Turin	Carignano	Tre amanti ridicoli, Li	dramma giocoso	C	Stella	Galuppi, Baldassare
62	1773	1	/	I	Genoa	S Agostino	Locanda, La	dramma giocoso	C	Guerina	Gazzaniga, Giuseppe
63	1773	1	/	I	Genoa	/	Calandrano, Il	dramma giocoso	C	/	Gazzaniga, Giuseppe
64	1774	6	/	I	Turin	Carignano	Principe ipocondriaco, Il	dramma giocoso	C	Mandarina	Astarita, Genaro
65	1774	6	/	I	Turin	Carignano	Pupilla scaltra, La	dramma giocoso	C	Celestina	Avossa, Giuseppe
66	1774	6	/	I	Turin	Carignano	Cameriera per amore, La	dramma giocoso	C	Reginella	Alessandri, Felice

Appendix I - Table 15

Lavinia Guadagni

LIBRETTIST	COMPANY	COMMENTS	SOURCE
52	Lovattini	Benefit Giovanni Lovattini	LS,iv.1435
53	/	"Principal Woman: Signora Guadagni"	LS,iv.1481
54	/	"La Buona Figliuola. Signora Guadagni"	LS,iv.1485
55	Maria Antonia Brunetti, Gerolamo Vedova, Gioachino Caribaldi, Agata Compiani, Vincenzo Moratti, Leonzio Spighel	"Lavinia Alessandri Guadagni"	S,01550
56	Teresa Mongis, Leonzio Spighel, Gioachino Caribaldi, Maria Antonia Brunetti, Agata Compiani, Vincenzo Moratti, Gerolamo Vedova	"Lavinia Alessandri Guadagni"	S,04213
57	Agata Compiani, Leonzio Spighel, Maria Antonia Brunetti, Gerolamo Vedova, Vincenzo Moratti, Gioachino Caribaldi	"Lavinia Alessandri Guadagni"	S,15825
58	Gioachino Caribaldi, Innocenzo Schettini, Catterina Schettini Piovani, Gerolamo Vedova, Agata Compiani, Giovanni Rosi, Michele Cicella		S,06946
59	Gioachino Caribaldi, Innocenzo Schettini, Catterina Piovani, Gerolamo Vedova, Agata Compiani, Giovanni Rosi		S,10575
60	Innocenzo Schettini, Gioachino Caribaldi, Catterina Schettini Piovani, Gerolamo Vedova, Agata Compiani, Giovanni Rosi		S,14324a
61	Innocenzo Schettini, Catterina Schettini Piovani, Gioachino Caribaldi, Gerolamo Vedova, Giovanni Rosi, Agata Compiani		S,23512
62	Giuseppe Pinetti, Gaetano Caldinelli, Francesco Saverio Campana, Maria Antonia Brunetti, Maria Anna Santoro, Virginio Bondicchi		S,14337; IN1772,20
63	Giuseppe Pinetti, Giacomo Caldinelli, Francesco Campana, Maria Antonia Brunetti, Marianna Santoro, Virginio Bondicchi		IN1772,20; NG,vii.206
64	Paolo Bonaveri, Battista Ristorini, Francesca Mongis, Ignazia Granatelli, Felice Canti, Guglielmo Bigatti, Michele Cicella	"Lavinia Alessandri Guadagni"	S,19114
65	Paolo Bonaveri, Battista Ristorini, Ignazio Granatelli, Francesca Mongis, Felice Canti	"Lavinia Alessandri"	S,19342
66	Paolo Bonaveri, G. Battista Ristorini, Ignazio Granatelli, Francesco Mongis, Guglielmo Bigatti, sig.ra. Felice Canti, Michele Cicella	"Lavinia Alessandri Guadagni"	S,04592; NG,1244

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1755	/	/	I	Trieste	Teatro	Speciale, Lo	dramma giocoso	C	Volpino	Pallavicini, V. - D. Fischietti
2	1756	/	/	I	Trieste	/	Orazio	dramma giocoso	C	Mariuccio	pasticcio
3	1756	1	/	I	Trieste	Teatro	Conte caramella, Il	dramma giocoso	C	Brunoro	Galuppi, Baldassare
4	1756	1	/	I	Trieste	/	Tre cicisbei, Li	dramma giocoso	C	Cuccamondo	Resta, Natale?
5	1757	1	/	I	Novara	Casa Petazzi	Filosofo di campagna, Il	dramma giocoso	C	Capocchio	Galuppi, Baldassare
6	1758	1	57.12.15 D	I	Novara	Casa Petazzi	Arcadia in Brenta, L'	dramma giocoso	C	Foresto	Galuppi, Baldassare
7	1758	1	/	I	Novara	Casa Petazzi	Cascina, La	dramma giocoso	C	Conte Ripoli	Scolari, Giuseppe
8	1758	3	/	I	Piacenza	Regio-Ducal	Bertoldo Bertoldino e Cacasennio	dramma giocoso	C	Cacasennio	Ciampi, Vincenzo
9	1758	3	/	I	Piacenza	Regio-Ducal	Mercato di Malmantile, Il	dramma giocoso	C	Berto	Fischietti, Domenico
10	1759	3	/	I	Genoa	Vigne	Calamità de' cuori, La	dramma giocoso	C	Pignone	/
11	1759	6	/	I	Venice	S Moisè	Charlatano, Il	dramma	C	Monoletto	Scolari, Giuseppe
12	1759	6	/	I	Venice	S Moisè	Serva scaltra, La	dramma giocoso	C	Conte	Scarlatti, Giuseppe
13	1760	1	/	I	Venice	S Moisè	Buona figliuola, La	dramma giocoso	C	Mengotto	Perillo, Salvatore
14	1760	1	/	I	Venice	S Moisè	Filosofo ed amore	dramma giocoso	C	Esopo	Gassmann, Florian Leopold
15	1760	3	/	I	Leghorn	Teatro	De gustibus non est disputandum	dramma giocoso	C	Conte Ramerino	Scarlatti, Giuseppe

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Pietro Leonardi

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
1	/	Maria Bianchi, Teresa Venturelli, Leopoldo Burgioni, Petronio Manelli, Francesco Santarelli Bovini, Angiola Pomi	Prospero Olivieri, impr.	S.22366
2	/	Bartolomeo Cherubini, Maria Bianchi, Teresa Venturelli, Catterina Brogi, Francesca Santarelli Bovoni, Petronio Manelli	Prospero Olivieri, impr.	S.17344
3	Goldoni, Carlo	Maria Bianchi, Teresa Venturelli, Catterina Pertici, Francesca Bovini, Bartolomeo Cherubini, Petronio Manelli	Prospero Olivieri, impr.	S.06376
4	Vasini, Carlo Antonio?	Petronio Manella, Maria Bianchi, Catterina Brogi, Francesca Bovini, Bartolomeo Cherubini, Teresa Venturelli, Giacomini Bonomi	Prospero Olivieri, impr.	S.23519
5	Goldoni, Carlo	Teresa d'Uccedo, Domenico Jazzi, Carlo Paganini, Angiola Paganini, Pietro Biggiogero		S.10358
6	/	Angela Guadagni, Angela Medici, Giuseppe Guadagni, Lavinia Guadagni, Giuseppe Cosimi, Teresa Crespi	Ded. by Cesare Tocchi and company	S.02373
7	Goldoni, Carlo	Angiola Guadagni, Angiola Medici, Lavinia Guadagni, Giuseppe Cosimo, Teresa Crespi, Giuseppe Guadagni		S.05161
8	/	Giuseppe Biggiogero, Teresa d'Uccedo, Carlo Paganini, Lucia Frigeria, Pietro Malagrida, Pietro Biggiogero		S.04011
9	Goldoni, Carlo	Giuseppe Biggiogero, Teresa d'Uccedo, Lucia Frigeri, Pietro Biggiogero, Felice Malagrida		S.15436
10	/	Pietro Santi, N.N., Pietro Biggiogero, Giuseppa Biggiogera, Lucia Frigeri, Ambrogio Ghezzi	"romano"	S.04503
11	Goldoni, Carlo?	Perina Cortini, Giuseppa Biggiogera, Serafina Penni, Pietro Biggiogero, Francesco Mucci, Domenico Occhiluppo		S.05536; W.620; NG,xvii.55
12	Goldoni, Carlo	Giuseppa Biggiogera, Pierina Cortini, Serafina Penni, Francesca Mucci, Pietro Biggiogero, Domenico Occhiluppo		S.21841; W.621; NG,xvi.579
13	Goldoni, Carlo	Giuseppa Biggiogera, Perina Cortini, Pietro Biggiogero, Serafina Penni, Francesca Mucci, Teresa Tlocchi, Domenico Occhiluppo		S.04176; W.627; NG,vii.503
14	Goldoni, Carlo	Giuseppa Biggiogera, Perina Cortina, Pietro Biggiogero, Serafina Penni, Domenico Occhiluppo, Francesca Mucci, Teresa Tlocchi		S.10331; W.628; NG,vii.179
15	Goldoni, Carlo	Maria Sabatini, Carlo Vagnoni, Caterina Ristorini, Faustina Tedeschi, Filippo Laschi, Leopoldo Micheli	Giuseppe Fedeli, impr.	S.07237

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1760	3	/			Finta cameriera, La	dramma giocoso	C	Martuffo	Latilla, Gaetano
17	1760	5	/	Genoa	Falcone	Chiese amariia, La [=L'isola disabitata]	dramma giocoso	C	Garamone	Scarlatti, Giuseppe
18	1761	1	/	Cuneo	Teatro	Serva scaltra, La	dramma giocoso	C	Conte	Scarlatti, Giuseppe
19	1761	3	/	Piacenza	Regio-Ducal	Buona figliuola, La	dramma giocoso	C	Mengotto	Perillo, Salvatore
20	1761	/	61.11.10 P	UK	King's	Mercato di Malmantile, Il	opera comica	C	Berto	Fischietti, Domenico
21	1762	/	62.01.11 P	UK	King's	Bertoldo Bertoldino e Cacasenno alla corte del re Alboino	opera comica	C	Cacasenno	Ciampi, V. / dir.: G. Cocchi
22	1762	/	62.04.03 P	UK	King's	Famiglia in scompiglio, La	dramma giocoso	C	Messer Imbrogllo	Cocchi, Gioacchino

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Pietro Leonardi

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	/	Faustina Tedeschi, Bartolommeo Cherubini, Maria Sabatini, Caterina Ristorini, Filippo Laschi, Carlo Viganoni, Leopoldo Michele	"di Roma"	S,10443
17	/	Teresa d'Uccedo, Domenico Fazzi, Felicità Biggiogera, Michelangiolo Potenza, Maria Sabatani, Anna Maria Ricci, Pietro Biggiogero		S,05515; NG,xvi.579
18	/	Teresa Uccedo, Rosa Scannavini, Maria Sabbatini, Felicità Malacida, Pietro Biggiogera, Anna Broglia		S,21842
19	/	Teresa Uccedo, Rosa Scannavini, Pietro Biggiogero, Maria Sabbatini, Maria Bianchi, Francesco Bianchi, Nicola Garzone		S,04182
20	/	Rosa Curioni, Angiola Sartori, Carlo Paganini, Anna Paganini, Giovanni Battista Zonca, Teresa Eberardi		S,15444; LS,iv.901
21	Goldoni, Carlo	Rosa Curioni, Angiola Sartori, Angiola Paganini, Carlo Paganini, Giovanni Battista Zonca, Teresa Eberardi		S,04015; GB-Lbl11714.b.23; LS,iv.911
22	Bottarelli, Gio. Gualberto	Carlo Paganini, Angiola Paganini, Giovanni Battista Zonca, Angiola Sartori, Rosa Curioni, Teresa Eberardi		S,09644; GB-Lbl907.19/5; LS,iv.927

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1753	/	I	Ravenna	Pubblico	Uccellatrice, L'	intermezzi	C	Don Narciso	Jonmelli, Niccolò
2	1755	1 /	I	Padua	Obizzi	Mondo alla roversa, II	dramma giocoso	C	Graziosino	/
3	1755	1 /	I	Padua	Obizzi	Mondo della luna, II	dramma	C	Bonafede	/
4	1755	5 55.08.16 D	I	Bologna	Formagliari	Conte Caramella, II	dramma giocoso	C	Brunoro	Galuppi, Baldassare
5	1755	6 55.09.14 P	I	Bologna	Formagliari	Nozze, Le	dramma giocoso	C	Mingone	Galuppi, Baldassare
6	1755	6 55.11 P	I	Venice	S Samuele	Diavolessa, La	dramma giocoso	C	Falco	Galuppi, Baldassare
7	1756	1 55.12.26 P	I	Venice	S Samuele	Cascina, La	dramma giocoso	C	Berto	Scolari, Giuseppe
8	1756	1 56.02 P	I	Venice	S Samuele	Ritornata di Londra, La	dramma giocoso	C	Bar. di Montefresco	Fischietti, Domenico
9	1756	3 /	I	Milan	Regio-Ducale	Conte Caramella, II	dramma giocoso	C	Cecco	Galuppi, Baldassare
10	1756	3 56.05.05 T	I	Milan	Regio-Ducale	Cascina, La	dramma giocoso	C	Berto	Scolari, Giuseppe
11	1756	4 56.08 P	I	Brescia	Erranti	Donne vendicate, Le	dramma giocoso	C	Flaminio	Cocchi, Gioacchino
12	1756	6 /	I	Venice	S Samuele	Filosofo di campagna, II	dramma giocoso	C	Nardo	Galuppi, Baldassare
13	1756	6 /	I	Milan	Regio-Ducale	Nozze, Le	dramma giocoso	C	Mingone	Galuppi, Baldassare
14	1756	6 /	I	Venice	S Samuele	Tre matrimoni, I	commedia	C	Freninman	Calandra, Nicola
15	1757	1 56.12.27 P	I	Venice	S Samuele	Stature, Le	dramma giocoso	C	Mengone	Brusa, Francesco
16	1757	1 /	I	Venice	S Samuele	Nozze, Le	dramma giocoso	C	Mingone	Galuppi, Baldassare

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Giovanni Lovattini

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
1	/	Giuseppe Celesti	"Tavennate"	S, 24198
2	/	Carlo Bombari, Vittoria Galeotti, Mattio Bovina, Francesca Bovini, Maria Conclin	Giacomo Guada, impr.	S, 15855
3	/	Vittoria Galeotti, Maria Conclin, Francesca Santarelli Buini, Angiola Candi, Matteo Buini, Carlo Bombari	Giacomo Guada, impr.	S, 15872
4	Goldoni, Carlo	Rosa Puccini, Maria Monari, Anna Tonelli Bambini, Caterina Tonelli, Michele del Zanca, Giuseppe Cosimi	Bortolo Ganassetti, impr.	S, 06373
5	Goldoni, Carlo	Maria Monari, Rosa Puccini, Anna Tonelli Bambini, Michele del Zanca, Caterina Tonelli, Giuseppe Cosimi	Bortolo Ganassetti, impr.	S, 16670; NG, vll.137
6	Goldoni, Carlo	Giuseppe Celesti, Antonia Zamperini, Serafina Penni, Giovanni Leonard, Michele del Zanca, Rosa Puccini		S, 07712; W, 577; NG, vll.137
7	Goldoni, Carlo	Antonina Zamperini, Giuseppe Celesti, Serafina Penni, Giovanni Leonard, Rosa Puccini, Michele del Zanca		S, 05156; W, 588; NG, xvll.55
8	Goldoni, Carlo	Giuseppe Celesti, Antonia Zamperini, Serafina Penni, Giovanni Leonard, Michele del Zanca, Rosa Puccini		S, 19911; W, 589; NG, vll.616
9	/	Felice Novelli, Francesca Mucci, Teresa Crespi, Antonia Fassatelli, Giuseppe Cosimi	Ded. by Filippo Dessales	S, 06375
10	Goldoni, Carlo	Felice Novelli, Francesca Mucci, Antonia Fassatelli, Francesca Santarelli, Teresa Crespi, Giuseppe Cosimi	Ded. by Filippo Dessales	S, 05155
11	Goldoni, Carlo	Giuseppe Cicognani, Serafina Penni, Giovanni Leonard, Rosa Puccini, Margherita Parisini, Francesca Boini, Michele del Zanca		S, 08308
12	Goldoni, Carlo	Bianca Riboldi, Ferdinando Compassi, Anna Tonelli Bambini, Antonio Rossi, Caterina Tonelli, Giuseppe Barbarossa		S, 10356; W, 591
13	/	Giuseppe Dondi, Rosa Pessina, Agata Ricci, Giuseppe Guadagni, Lavinia Guadagni, Pietro Bigiorgero		S, 16671
14	Gozzi, Carlo	Bianca Riboldi, Ferdinando Compassi, Anna Bambini, Antonio Rossi, Caterina Tonelli, Giuseppe Barbarossa		S, 23554; W, 592; NG, ill.612
15	Brusa, Gio. Battista	Bianca Riboldi, Caterina Regis, Anna Tonelli Bambini, Antonio Rossi, Caterina Tonelli, Giuseppe Barbarossa		S, 22627; W, 598; NG, ill.392
16	Goldoni, Carlo	Bianca Riboldi, Caterina Regis, Anna Tonelli Bambini, Antonio Rossi, Caterina Tonelli, Giuseppe Barbarossa		S, 16674; W, 599

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
17	1757	1	/	I	Venice	S Samuele	Chimico, Il	commedia	C	Volpino	Chiampi, Vincenzo
18	1758	1	/	I	Rome	Capranica	Duellista fanatico, I	farsetta	C	Don Favonio	Megrino, Giuseppe
19	1758	1	/	I	Rome	Capranica	Vilarella, La	farsetta	C	Serpillo	/
20	1758	3	58.04.08 D	I	Bologna	Formagliari	Mercato di Malmantile, Il	dramma giocoso	C	Berto	Fischietti, Domenico
21	1759	1	/	I	Rome	Tordinona	Amor fra g'inganni	farsetta	C	Rancio	/
22	1759	1	/	I	Rome	Tordinona	Arcifanfano re de' matti, L'	farsetta	C	Arcifanfano	Galuppi, Baldassare
23	1759	6	/	I	Turin	Carignano	Buovo d'Antona	dramma giocoso	C	Buovo d'Antona	Traetta, Tommaso
24	1759	6	/	I	Turin	Carignano	Filosofo di campagna, Il	dramma giocoso	C	Nardo	Galuppi, Baldassare
25	1759	6	/	I	Turin	Carignano	Signor dottore, Il	dramma giocoso	C	Bernardino	Fischietti, Domenico
26	1760	1	60.01 P	I	Rome	Dame	Fiera di Sinigaglia, La	dramma giocoso	C	Orazio	Fischietti, Domenico
27	1760	1	60.02.06 P	I	Rome	Dame	Buona figliuola, La	dramma giocoso	C	March. della Conchiglia	Piccinai, Niccolò
28	1760	3	/	I	Bologna	Masigli Rossi	Buona figliuola, La	dramma giocoso	C	March. della Conchiglia	Piccinai, Niccolò
29	1760	3	/	I	Bologna	Masigli Rossi	Signor dottore, Il	dramma giocoso	C	Bernardino	Fischietti, Domenico
30	1760	6	/	I	Milan	Regio-Ducale	Buona figliuola, La	dramma giocoso	C	March. della Conchiglia	Piccinai, Niccolò
31	1760	6	/	I	Milan	Regio-Ducale	Signor dottore, Il	dramma giocoso	C	Fabrizio	Fischietti, Domenico
32	1761	1	/	I	Rome	Argentina	Donna di governo, La	dramma giocoso	C	Ridolfo	Galuppi, E., e.a.

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
17	/	Bianca Riboldi, Caterina Regis, Anna Tonelli Bambini, Antonio Rossi, Caterina Tonelli, Giuseppe Barbarossa		S,05511; W,600; NG,lv.387
18	/	Giuseppe Orti, Patrizio Rtti, Gio. Batt. Persichino	"da Cesena", ded. by Gioacchino Puccinelli	S,08601; not in NG, OG
19	/	Giuseppe Orti, Gio. Battista Persichino, Gio. Battista Archari	"da Cesena", ded. by Gioacchino Puccinelli	S,24884
20	Goldoni, Carlo	Francesca Cioffi, Agata Ferretti, Francesco Carratoli, Anna Bambini, Michele Angelo Potenza, Caterina Ristorini, Isabella Beni	Bortolo Ganassetti, impr.	S,15431
21	/	Tomaso Borghesi, Francesco Carattoli, Francesco Pieri	"di Cesena"	S,01379
22	Goldoni, Carlo	Francesco Carattoli, Tomaso Borghesi, Francesco Pieri	"di Cesena"	S,02400
23	Goldoni, Carlo	Vincenza Baglioni, Giovanna Baglioni, Gaspare Savoj, Clementina Baglioni, Francesco Caratoli, Francesco Baglioni		S,04281
24	Goldoni, Carlo	Giovanna Baglioni, Clementina Baglioni, Francesco Caratoli, Vincenza Baglioni, Gaspare Savoj, Francesco Baglioni		S,10364
25	Goldoni, Carlo	Vincenza Baglioni, Gaspare Savoj, Giovanna Baglioni, Clementina Baglioni, Francesco Caratoli, Francesco Baglioni		S,21982
26	Goldoni, Carlo	Carlo de Cristofori, Gaspare Savoj, Giuseppe Giustinelli, Tommaso Borghesi, Francesco Carattoli, Giuseppe Casaccia		S,10153; NG,vi.616
27	Goldoni, Carlo	Gaspare Savoj, Carlo de Cristofori, Tommaso Borghesi, Giuseppe Giustinelli, Francesco Pieri, Francesco Carattoli, Giuseppe Casaccia		S,04175; NG,xlv.727
28	Goldoni, Carlo	Clementina Baglioni, Gaspare Savoj, Giovanna Baglioni, Vincenza Baglioni, Anna Giorgi, Francesco Caratoli, Giacomo Caldinelli		S,04172
29	Goldoni, Carlo	Clementina Baglioni, Gaspare Savoj, Francesco Caratoli, Giovanna Baglioni, Vincenza Baglioni, Giacomo Caldinelli	Bortolo Ganassetti, impr.	S,21983
30	Goldoni, Carlo	Clementina Baglioni, Gaspare Savoj, Filippo Laschi, Francesco Carattoli, Giovanna Baglioni, Vincenza Baglioni, Paola Tradati	Francesco Morone, impr.	S,04174
31	Goldoni, Carlo	Clementina Baglioni, Gaspare Savoj, Giovanna Baglioni, Vincenza Baglioni, Filippo Laschi, Francesco Caratoli	Ded. by Francesco Morone	S,21985
32	Goldoni, Carlo	Giuseppe Giustinelli, Gaspare Savoj, Francesco Carattoli, Giovanni Leonardi, Luca Fabri, Caetano Bartolini, Francesco Cecconi	A. Lungi and G. Puccinelli, impr.	S,08237; NG,vii.504

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
33	1761	1	/	I	Rome	Argentina	Signor dottore, Il	dramma giocoso	C	Bernardino	/
34	1761	3	/	I	Bologna	Formagliari	Buona figliuola, La	dramma giocoso	C	March. della Conchiglia	Piccinni, Niccolò
35	1761	3	/	I	Bologna	Formagliari	Tre amanti ridicoli, Li	dramma	C	Onofrio	Galuppi, Baldassare
36	1761	3	61.06.10 D	I	Bologna	Formagliari	Buona figliuola maritata, La	dramma giocoso	C	March. della Conchiglia	Piccinni, Niccolò
37	1761	6	/	I	Turin	Carignano	Buona figliuola maritata, La	dramma giocoso	C	March. della Conchiglia	Piccinni, Niccolò
38	1761	6	/	I	Turin	Carignano	Scaltra spiritosa, La	dramma giocoso	C	Pippo del Gallo	Piccinni, Niccolò
39	1762	1	/	I	Rome	Capranica	Amante ridicolo deluso, L'	farsetta	C	Baggiano	Piccinni, Niccolò
40	1762	1	/	I	Rome	Capranica	Buona figliuola zitella, La	farsetta	C	Marchese	Piccinni, Niccolò
41	1762	1	/	I	Rome	Capranica	Buona figliuola maritata, La	farsetta	C	March. della Conchiglia	Piccinni, Niccolò
42	1762	5	/	I	Faenza	Remoli	Buona figliuola, La	dramma giocoso	C	March. della Conchiglia	Piccinni, Niccolò
43	1762	5	/	I	Milan	Regio-Ducale	Filosofo di campagna, Il	dramma giocoso	C	Nardo	Galuppi, Baldassare
44	1762	5	/	I	Milan	Regio-Ducale	Viaggiatore ridicolo, Il	dramma giocoso	C	Cav. Astolfo	Scolari, G. - A. Mazzoni
45	1762	6	/	I	Milan	Regio-Ducale	Buona figliuola, La	dramma giocoso	C	March. della Conchiglia	Piccinni, Niccolò
46	1762	6	/	I	Milan	Regio-Ducale	Caffè di campagna, Il	dramma giocoso	C	Caligo	Galuppi, Baldassare
47	1763	1	/	I	Rome	Valle	Cavaliere per amore, Il	intermezzi	C	Florindo	Piccinni, Niccolò
48	1763	1	/	I	Rome	Valle	Donne vendicate, Le	intermezzi	C	Conte Bellezza	Piccinni, Niccolò

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
33	Goldoni, Carlo	Nicola Benini, Gaspare Savoj, Francesco Carattoli, Luca Fabri, Gaetano Bartolini, Domenico Poggi	Ded. by Giuseppe Balestra	S,21992
34	Goldoni, Carlo	Teresa Zaccarini, Gioachino Caribaldi, Lavinia Guadagni, Margarita Parisini, Isabella Beni, Francesco Carattoli, Giovanni Delpini	Bortolo Ganassetti, impr.	S,04179
35	Galuppi, Antonio	Teresa Zaccarini, Lavinia Guadagni, Margarita Parisini, Isabella Beni, Giovanni Delpini, Francesco Carattoli, Gioacchino Caribaldi		S,23497
36	Goldoni, Carlo	Teresa Zaccarini, Gioachino Caribaldi, Lavinia Guadagni, Francesco Carattoli, Margarita Parisini, Isabella Beni, Giovanni Delpini	Ded. by B. Ganassetti and company	S,04241; NG,xiv.727
37	Goldoni, Carlo	Margarita Caldinelli, Luca Fabri, Gioanna Baglioni, Teresa Zuccherini, Anna Maria Baglioni, Francesco Carattoli, Gioacchino Caribaldi		S,04244
38	Palomba, Antonio	Margarita Caldinelli, Luca Fabri, Gioanna Baglioni, Teresa Zuccherini, Anna Maria Baglioni, Francesco Carattoli, Gioacchino Caribaldi		S,21088
39	/	Luca Fabri, Giovanni Leonardi, Giuseppe Giustinelli	Francesco Simoni, impr.	S,01064
40	Goldoni, Carlo	Luca Fabri, Giuseppe Giustinelli, Giovanni Leonardi	Ded. by Francesco Simoni	S,04186
41	Goldoni, Carlo	Luca Fabri, Giovanni Leonardi, Giuseppe Giustinelli		S,04250
42	Goldoni, Carlo	Chiara Colliva, Gaspare Savoj, Margarita Parisina, Anna Bassani, Giovanna Dacquini, Francesco Carattoli, Gioachino Caribaldi		S,04183
43	/	Clementina Baglioni, Gaspare Savoj, Francesco Carattoli, Giovanna Baglioni, Vincenza Baglioni, Giacomo Caldanello	Ded. by Giuseppe Galeazzi	S,10370
44	Goldoni, Carlo	Clementina Baglioni, Gaspare Savoj, Vincenza Baglioni, Teresa Piatti, Francesco Carattoli, Giacomo Caldanello	Giuseppe Galeazzi, impr.	S,24754; NG,xvii.55
45	Goldoni, Carlo	Clementina Baglioni, Gaspare Savoj, Francesco Carattoli, Giovanna Baglioni, Vincenza Baglioni, Maria Teresa Piatti, Giacomo Cordinelli		S,04184
46	Chiari, P. - A. Galuppi?	Clementina Baglioni, Gaspare Savoj, Vincenza Baglioni, Francesco Carattoli, Giacomo Cordinelli	Ded. by Giuseppe Galeazzi	S,04392
47	Petrossellini, Giuseppe	Francesco Battisti, Gaetano Farnassi, Giuseppe Marrochini		S,05340
48	Goldoni, Carlo	Gaetano Farnassi, Francesco Battista, Giuseppe Marrochini	"da Cesena"; Agostino Palombini, impr.	S,08309; NG,xiv.727

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
49	1763	4	63.04.29 D	I	Reggio	Pubblico	Baronessa riconosciuta, La	dramma serio-buffo	SC	March della Conchiglia	Piccinni, Niccolò
50	1763	4	/	I	Reggio	Pubblico	Baronessa riconosciuta e maritata, La	dramma serio-buffo	SC	March della Conchiglia	Piccinni, Niccolò
51	1763	6	/	I	Turin	Carignano	Speciale, Lo	dramma giocoso	C	Mengone	Pallavicini, V. - D. Fischietti
52	1763	6	/	I	Turin	Carignano	Statue, Le	dramma giocoso	C	Mengone	Brusa, Francesco
53	1764	1	/	I	Rome	Valle	Perucchierre, Il	intermezzi	C	Polidoro	Piccinni, Niccolò
54	1764	1	64.01.01 P	I	Rome	Valle	Stravaganti, Gli	intermezzi	C	Lelio	Piccinni, Niccolò
55	1764	/	/	A	Vienna	Privilegiato	Signor dottore, Il	dramma giocoso	C	Bernardino	Fischietti, Domenico
56	1764	/	/	A	Vienna	Privilegiato	Mercato di Malmantile, Il	dramma giocoso	C	Rubicone	Fischietti, Domenico
57	1764	/	64.05.19 P	A	Vienna	Privilegiato	Buona figliuola, La	dramma giocoso	C	March della Conchiglia	Piccinni, Niccolò
58	1764	/	/	A	Vienna	/	Buona figliuola maritata, La	dramma giocoso	C	March della Conchiglia	Piccinni, Niccolò
59	1764	/	64.11.05 P	A	Vienna	Privilegiato	Nozze, Le	dramma giocoso	C	Mingone	Galuppi, Baldassare
60	1765	2	65.02.11 P	A	Vienna	Privilegiato	Stravaganti, Gli	commedia	C	D. Alessio	Scarlatti, Giuseppe
61	1765	/	65.04.20 P	A	Vienna	Privilegiato	Schiava, La	azione comica	C	Lelio	Piccinni, Niccolò
62	1765	/	/	A	Vienna	Privilegiato	Donne vendicate, Le	azione comica	C	Conte Bellezza	Piccinni, Niccolò
63	1765	/	/	A	Vienna	Privilegiato	Tre amanti ridicoli, Li	dramma giocoso	C	March Oronio	Galuppi, Baldassare
64	1766	1	/	I	Venice	S Samuele	Canzon Novissima	cantata nel La donna stravagante	/	/	/

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
49	Goldoni, Carlo	Angela Guadagni, Giuseppe Pasqualini, Lavinia Guadagni, Francesco Carattoli, Anna Giorgi, Isabella Beni, Lodovico Felloni		S,03821
50	Goldoni, Carlo	Angiola Guadagni, Giuseppe Pasqualini, Lavinia Guadagni, Francesco Carattoli, Anna Giorgi, Isabella Beni, Lodovico Felloni, Vincenzo Morati		S,03822
51	Goldoni, Carlo	Anna Borselli, Luigi Bracci, Francesco Carattoli, Lavinia Guadagni, Anna Giorgi, Antonio Rossi		S,22376
52	Brusa, Gio. Battista	Anna Borselli, Luigi Bracci, Lavinia Guadagni, Francesco Carattoli, Anna Giorgi, Antonio Rossi		S,22631
53	Palombini, Agostino	Francesco Battisti, Venanzio Rauzzini di Camerino, Giuseppe Marrochini	"da Cesena"; ded. by Agostino Palombini	S,18558; NG, xiv.727
54	/	Venanzio Rauzzini, Francesco Battisti, Giuseppe Marrochini	"da Cesena"; ded. by Agostino Palombini	S,22681; NG, xiv.727
55	/	Anna Maria Cataldi, Caterina Ristorini, Lavinia Guadagni, Francesco Carattoli, Giovanni Ristorini		S,21997; Zechmeister, 489
56	Goldoni, Carlo	Angela Masi-Tibaldi, Giacomo Tibaldi, Caterina Ristorini, Francesco Carattoli, Marianna Cataldi, Giuseppe Andreoli		S,15459; Michtner, 167; Zechmeister, 252
57	Goldoni, Carlo	Anna Maria Cataldi, Lavinia Guadagni, Caterina Ristorini, Francesco Carattoli, Giovanni Ristorini		S,04191; Zechmeister, 264, 492
58	/	Anna Maria Cataldi, Giovanni Ristorini, Lavinia Guadagni, Caterina Ristorini, Francesco Carattoli, Michele del Zanca		S,04259
59	Goldoni, Carlo	Caterina Ristorini, Lavinia Guadagni, Anna Maria Cataldi, Giovanni Ristorini, Michele del Zanca, Giuseppe Andreoli		S,16682; Zechmeister, 495
60	Isaurense, Alcindo	Francesco Carattoli, Angela Masi Tibaldi, Caterina Ristorini, Giovanni Ristorini, Maria Anna Cataldi, Giuseppe Andreoli	"In occasione delle feste per gli sponsali delle loro maestà re e regina de romani"	S,22683; NG, xvi.579
61	/	Giovanna Baglioni, Francesco Carattoli, Costanza Baglioni	"da Cesena"	S,21179; Zechmeister, 498
62	/	Giovanna Baglioni, Francesco Carattoli, Costanza Baglioni	"da Cesena"	S,08312; Zechmeister, 495
63	Galuppi, Antonio	Giovanna Baglioni, Anna Maria Cataldi, Costanza Baglioni, Filippo Laschi, Francesco Carattoli, Giuseppe Andreoli		S,23508; Zechmeister, 495
64		Roschetti, Andrea		S,05003

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
65	1766	I	/	I	Venice	S Samuele	Schiava riconosciuta, La	dramma giocoso	C	Lelio	Scolari, Giuseppe
66	1766	I	/	I	Venice	S Samuele	Donna stravagante, La	dramma giocoso	C	D. Alessio	Scolari, Giuseppe
67	1766	/	66.10.21 P	UK	London	King's	Stravaganti, Gli; o sia I matrimoni alla moda	comic opera	C	Don Alessio	pasticcio
68	1766	/	66.11.25 P	UK	London	King's	Buona figliuola, La	comic opera	C	Marquis della Conchiglia	Piccinni, Niccolò
69	1767	/	67.01.31 P	UK	London	King's	Buona figliuola maritata, La	comic opera	C	The Marquis	Piccinni, Niccolò
70	1767	/	67.03.12 P	UK	London	King's	Signor dottore, Il	comic opera	C	Bernardino	Fischietti, Domenico
71	1767	/	67.04.09 P	UK	London	King's	Don Trastullo	intermezzo	C	/	Jommelli, Niccolò
72	1767	/	67.11.07 P	UK	London	King's	Schiava, La	comic opera	C	Lelio	Piccinni, N. / dir.: P. Guglielmi
73	1768	/	68.01.26 P	UK	London	King's	Buona figliuola, La	comic opera	C	Marquis della Conchiglia	Piccinni, Niccolò
74	1768	/	68.03.26 P	UK	London	King's	Ratto della sposa, Il	comic opera	C	Gaudenzio	Guglielmi, Pietro
75	1768	/	68.04.21 P	UK	London	King's	Filosofo di campagna, Il	comic opera	C	/	Galuppi, Baldassare
76	1768	/	68.05.24 P	UK	London	King's	Viaggiatori ridicoli, tornati in Italia, I	comic opera	C	Cavaller Gandolfo	Guglielmi, Pietro
77	1768	/	68.11.05 P	UK	London	King's	Amanti ridicoli, Gli	comic opera	C	Ridolfo	Galuppi, B. / dir.: F. Alessandri
78	1768	/	68.12.13 P	UK	London	King's	Donne vendicate, Le	comic opera	C	Count Bellezza	Piccinni, N. / dir.: F. Alessandri
79	1769	/	69.01.28 P	UK	London	King's	Mercato di Malmantile, Il	comic opera	C	Rubicone	Fischietti, D. / dir.: F. Alessandri

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
65	Isaurense, Alcindo	Antonio Pulini, Lucia Moreschi, Teresa Eberardi, Francesca Buini, Antonio Boscoli, Andrea Ronchetti	Venanzio Pengo, impr.	S,21215; W,718
66	Isaurense, Alcindo	Andrea Ronchetti, Teresa Eberardi, Lucia Moreschi, Antonio Boscoli, Antonio Pulini, Francesca Buini, N.N.		S,08271; W,719; NG,xvii.55
67	Bottarelli, G.G. (alt.)	Morigi, sigra. Zamperini, sigra. Piatti, Zamperini, Micheli, sigra. Gibetti		S,22684; GB-Lbl 11775.e.3/3; LS,iv.1190
68	Bottarelli, G.G. (alt.)	Miss Young, Savoi, sigra. Zamparini, Morigi, sigra. Piatti, sigra. Gibetti, Micheli		S,04199; GB-Lbl 11714.b.39/5; LS,iv.1199
69	Goldoni, C. - G.G. Bottarelli	Savoi, Morigi, sigra. Piatti, Mrs Barthelemon, sigra. Zamperini, sigra. Gibetti, Micheli		S,04264; GB-Lbl 11714.aa.13/6; LS,iv.1217
70	Goldoni, C. (with alt.)	Mrs Barthelemon, Savoi, Morigi, sigra. Zamperini, sigra. Piatti, Micheli	Benefit Giovanni Lovattini	S,22001; GB-Lbl 907.i.12/1; LS,iv.1227
71	/	Morigi, <i>e.a.</i>		LS,iv.1234
72	/	Savoi, sigra. Quercioli, Micheli, sigra. Guadagni, Morigi, sigra. Maggiore		S,21181; GB-Lbl 1508/238; LS,iv.1289
73	Bottarelli, G.G. (alt.)	Sigra. Quercioli, Savoi, sigra. Guadagni, Morigi, sigra. Maggiore, sigra. Piatti, Micheli		S,04194; GB-Lbl 11714.aa.22/5; LS,iv.1308
74	Martinelli, G. - G.G. Bottarelli	Sigra. Guadagni, sigra. Maggiore, Savoi, sigra. Piatti, Morigi, Micheli		S,19529; GB-Lbl 11714.aa.21/4; LS,iv.1320
75	/	/	Benefit Giovanni Lovattini	S,10378; LS,iv.1326
76	Goldoni, C. - G.G. Bottarelli	Sigra. Guadagni, Micheli, Morigi, <i>e.a.</i>		GB-Lbl 11714.aa.13/7; LS,iv.1333; NG,vii.796
77	Galuppi, A. - G.G. Bottarelli	Sigra. Guadagni, sigra. Gori, Micheli, Morigi, Bassanese, sigra. Gibetti		S,01147; GB-Lbl 907.i.12/2; LS,iv.1365
78	Pizzi, G. - G.G. Bottarelli	Sigra. Giacomazzi, Luciani, sigra. Guadagni, sigra. Gori, Morigi, Bassanese, sigra. Gibetti		S,08314; GB-Lbl 907.i.12/4; LS,iv.1373
79	/	Luciani, sigra. Giacomazzi, Morigi, sigra. Guadagni, sigra. Gori, Bassanese, sigra. Gibetti		S,15467; LS,iv.1382

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
80	1769	/	69.03.02 P	UK	London	King's	Re alla caccia, II	comic opera	C	George	Alessandri, Felice
81	1769	/	69.04.08 P	UK	London	King's	Nanetta e Lubino	comic opera	C	Lubino	Pugnani, Gaetano
82	1769	/	69.05.23	UK	London	King's	Buona figliuola, La	comic opera	C	/	/
83	1769	/	69.06.03 P	UK	London	King's	Serve rivali, Le	comic opera	C	Giannino	Tracta, T. / dir.: F. Alessandri
84	1769	/	69.11.07 P	UK	London	King's	Contadine bizzarre, Le	comic opera	C	Nardone	Piccini N. / dir.: P. Guglielmi
85	1770	/	70.02.06 P	UK	London	King's	Padre e il figlio rivali, II	comic opera	C	Asdrubale	Giordani, Tommaso
86	1770	/	70.02.22 P	UK	London	King's	Uccellatrice, L'	intermezzo	C	/	Jommelli, Niccolò
87	1770	/	70.03.31 P	UK	London	King's	Costanza di Rosinella, La [=La sposa fedele]	comic opera	C	Pasqualino	Guglielmi, Pietro
88	1770	/	70.11.06 P	UK	London	King's	Vicende della sorte, Le	comic opera	C	Celidoro	Barthélemon, F.-H. - N. Piccini - A. Sacchini / dir.: T. Giordani
89	1770	/	70.12.18 P	UK	London	King's	Uccellatori, Gli	comic opera	C	Cecchino	Gassmann, Florian Leopold
90	1771	/	71.02.23 P	UK	London	King's	Pazzi d'Orlando, Le	comic opera	C	Medoro	Guglielmi, Pietro
91	1771	/	71.03.14 P	UK	London	King's	Contadina in corte, La	comic opera	C	Rinaldo	Sacchini, A. / dir.: T. Giordani
92	1771	/	71.04.25 P	UK	London	King's	Schiava, La	comic opera	C	/	Piccini, N. / dir.: T. Giordani
93	1771	/	71.11.02 P	UK	London	King's	Viaggiatori tornati in Italia, I	comic opera	C	Cavalier Gandolfo	Guglielmi, Pietro

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
80	Goldoni, C. (from <i>The Miller of Mansfield</i>) - G.G. Bottarelli	Luciani, sigra. Giacomazzi, Bassanese, Morigi, sigra. Guadagni, sigra. Gori, Micheli, sigra. Gibetti		S.19562; GB-Lbl 639.f.27/1; LS.iv.1388
81	Badini, C.F. ("imitated from the French")	Luciani, sigra. Giacomazzi, Morigi, Micheli, sigra. Gibetti, sigra. Guadagni, sigra. Gori, Bassanesi		S.16234; GB-Lbl 907.1.13/1; LS.iv.1396
82	/	/	"Signor Lovatini will perform tonight"	LS.iv.1411
83	Chiari, P. - G.G. Bottarelli	Sigra. Giacomazzi, Luciani, Morigi, sigra. Guadagni, sigra. Gori, Bassanese		S.21864; GB-Lbl 907.1.13/2; LS.iv.1412
84	/	Sigra. Piatti, Piatti, Anna Zamperini, sigra. Guadagni, Morigi, Bianchi, Antonia Zamperini		S.06353; GB-Lbl 907.1.12/6; LS.iv.1435
85	Bottarelli, Gio. Gualberto	Antonia Zamperini, Piatti, sigra. Guadagni, Anna Zamperini, Bianchi, Morigi, sigra. Piatti		S.17689; GB-Lbl 907.1.12/5; LS.iv.1453; NG.vil.394
86	/	[Sigra.] Guadagni	Benefit Giovanni Lovatini	LS.iv.1435
87	/	Anna Zamperini, Morigi, Piatti, Bianchi, Antonia Zamperini, sigra. Piatti		S.06788; GB-Lbl 1342.m.3; LS.iv.1466
88	Goldoni, C. - G. Petrosellini	Giovanni Ristorini, Mrs Barthelemon, Caterina Ristorini, Marianna Demena, Michele del Zanca, Andrea Morigi		S.24855; GB-Lbl 907.1.13/4; LS.iv.1509; NG.ii.195
89	/	Gasparo Savoi, Mrs Barthelemon, sigra. Ristorini, sigra. Demena, Zanca, Andrea Morigi		S.24191; GB-Lbl 907.1.13/3; LS.iv.1518
90	Badini, Carlo Francesco	Zanca, sigra. Ristorini, Savoi, Mrs Barthelemon, Morigi, sigra. Demena		S.18249; GB-Lbl 11714. aa.21/6; LS.iv.1530; NG.vil.796
91	/	Mrs Barthelemon, Morigi, sigra. Ristorini, Zanca, sigra. Demena, Ristorini	Benefit sigra. Ristorini	S.06312; GB-Lbl 907.1.14/1; LS.iv.1533
92	Bottarelli, G.G. (alt.)		Benefit Giovanni Lovatini	S.21185; LS.iv.1544
93	Goldoni, C. - G.G. Bottarelli	Sigra. Guglielmi, sigra. Bernardi, sigra. Mengis Boschetti, Morigi, Savoi, Micheli		S.24817; GB-Lbl 639.f.27/3; LS.iv.1581

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
94	1771	/	71.11.23 P	UK	London	King's	Disertore, Il	comic opera	C	Alessio	Guglielmi, Pietro
95	1772	/	72.01.14 P	UK	London	King's	Carnovale di Venezia, Il; o sia La Virtuosa	comic opera	C	Canoro	Guglielmi, Pietro
96	1772	/	72.03.24 P	UK	London	King's	Assemblea, L'	comic opera	C	Giacinto	Guglielmi, Pietro
97	1772	/	72.03.26 P	UK	London	King's	Pazzie d'Orlando, Le	/	C	/	Guglielmi, Pietro
98	1772	/	72.04.06 P	UK	London	Haymarket	Endimione	serenata		Endimione	Bach, Johanna Christian
99	1774	1	/	I	Rome	Dame	Buona figliuola zitella, La	dramma giocoso	C	March. della Conchiglia	Piccini, Niccolò
100	1774	1	/	I	Rome	Dame	Finta giardiniera, La	dramma giocoso	C	Contino Belfiore	Anfossi, Pasquale
101	1774	1	/	I	Rome	Dame	Viaggiatori	dramma giocoso	C	/	Scolari, Giuseppe
102	1774	/	74.12.20 P	UK	London	King's	Buona figliuola, La	/	C	/	/
103	1775	/	75.03.07 P	UK	London	King's	Marchesa giardiniera, La [= La finta giardiniera]	comic opera	C	Conte	Anfossi, P. / dir.: T. Giordani
104	1775	/	75.03.30 P	UK	London	King's	Viaggiatori ridicoli, I	/	C	/	/
105	1775	/	75.05.23 P	UK	London	King's	Donna di spirito, La	comic opera	C	Monst Carillon	Piccini, N., e.a.
106	1779	3	/	I	Cesena	/	Finta giardiniera, La	dramma giocoso	C	Conte Belfiore	Anfossi, Pasquale

Appendix I - Table 17

Giovanni Lovattini

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
94	Badini, Carlo Francesco	Andrea Moriggi, Gio. Batt. Ristorini, Lelia Guglielmi, Rosa Bernardi, Gaspare Savoj, Maria Giordani, sigra. Mengis Boschetti		S.07963; GB-Lbl 639.f.27/2; LS.iv.1587; IN1772.25
95	Badini, Carlo Francesco	Moriggi, Savol, Ristorini, sigra. Guglielmi, sigra. Bernardi, sigra. Mengis Boschetti		S.05141; GB-Lbl 907.1.14/4; LS.iv.1600; NG.vil.796
96	Goldoni, C. - G.G. Bottarelli	Sigra. Giordani, sigra. Guglielmi, Savoj, sigra. Bernardi, Moriggi, Leopoldo Micheli		S.03218; GB-Lbl 907.1.14/3; LS.iv.1619; NG.vil.796
97	/	Sigra. Guglielmi		LS.iv.1619
98	Metastasio, P. - G.G. Bottarelli	Sigra. Grassi, sigra. Carara, Savol	Benefit Wendling	S.08860; LS.iv.1623; NG.1843
99	/	Giuseppe Muschietti, Felice Cerruti, Luigi Marchesi, Alessandro Foschi, Luigi Andreani, Baldassare Marchetti, Giovanni Fabbri Cattaldi		S.04223
100	/	Baldassare Marchetti, Luigi Marchesi, Giuseppe Muschietti, Felice Cerruti, Alessandro Foschi, Gio. Fabri Cataldi		S.10464; IN1774.58; NG.1422
101	/	Baldassare Marchetti, Gio. Cataldi, Luigi Marchesi, Alessandro Foschi, Felice Cerruti, Giuseppe Muschietti		IN1774.58
102	/	Fochetti, sigra. Farinella, sigra. Galli, sigra. Sestini, sigra. Spiletta		LS.iv.1857; Th.ds.41
103	/	Sigra. Sestini, Foschetti, sigra. Farinella, sigra. Galli, sigra. Spiletta, Sestini		S.14726; LS.iv.1874
104	/	Fochetti, sigra. Galli, sigra. Faranella, sigra. Spiletta, sigra. Sestini	Benefit Giovanni Lovattini	LS.iv.1881
105	/	Sigra. Sestini, Fochetti, Farinelli, sigra. Galli, sigra. Spiletta, Sestini		S.08241; GB-Lbl 907.i.14/8; LS.iv.1896
106	/	Marianna Santoro, Domenico Madrigali, Elisabetta dal Foco, Giacomo Caldinelli, Andrea Moriggi, Geltrude Beltrami		S.10478

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1747	1	/	I	Rome	Valle	Marchese di spartivento, II; ovvero il cabalista ne sa men del caso	farsetta	C	Timitilla	Auletta, P. - B. Micheli
2	1747	1	/	I	Rome	Valle	Finta tartara, La	farsetta	C	Rosalba	Conforto, Nicola
3	1748	/	"festa S. Giuseppe"	I	Ancona	S Casa di Loreta	Santa Giuliana Falconieri	oratorio	S	Riguardata	Giacomelli, Geminiano
4	1751	1	/	I	Leghorn	S Sebastiano	Semiramide riconosciuta	dramma	S	Scitace	Scarlatti, Giuseppe
5	1752	1	52.01.20 D	I	Modena	Rangone	Ipermestra	dramma	S	Linco	Adolfati, Andrea
6	1752	1	/	I	Modena	Rangone	Cajo Mario	dramma	S	Annio	Jommelli, Niccolò
7	1752	6	52.09.12 P	P	Lisbon	Forte	Siroe	dramma	S	/	Perez, David
8	1753	1	53.01.23 P	P	Lisbon	Salvaterra	Didone abbandonata	dramma	S	Didone	Perez, David
9	1753	/	53.06.06 D	P	Lisbon	Forte	Eroe cinese, L'	dramma	S	Lisinga	Perez, David
10	1754	1	/	P	Lisbon	Salvaterra	Adriano in Siria	dramma	S	Emirena	Perez, David
11	1754	3	54.03.31 P	P	Lisbon	Forte	Ipermestra, L'	dramma	S	Ipermestra	Perez, David
12	1754	/	54.06.06 P	P	Lisbon	Forte	Artaserse, L'	dramma	S	Mandane	Perez, David
13	1755	3	55.03.31 P	P	Lisbon	Casa da Ópera	Alessandro nell'Indie	dramma	S	Cleofide	Perez, David
14	1755	5	55.06.06 P	P	Lisbon	Casa da Ópera	Clemenza di Tito, La	dramma	S	Vitellia	Mazzoni, Antonio
15	1756	3	56.05.15 D	I	Bologna	Formagliari	Demofoonte	dramma	S	Cherinto	Galuppi, Baldassare
16	1756	6	56.09.17 P	I	Florence	Pergola	Alessandro nell'Indie	dramma	S	Poro	/
17	1757	1	56.12.26 P	I	Florence	Pergola	Artaserse	dramma	S	Arbace	pasticcio

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Domenico Luciani

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Angelo Estevenò, Lorenzo Formarelli, Filippo Licini	"d'Ancona"	S,14734; NG,i.698
2 Valle, Al[ostino?]	Lorenzo Tonarelli, Angelo Estevenò, Filippo Licini	"d'Ancona"; ded. by Agostino Valle	S,10561; NG,iv.658
3 /	Antonio Donini, Venanzo del Luca, Domenico Marchiani	"Tutti virt della S. Casa di Loreta"	S,20923
4 /	Barbera Stabili Scarlatti, Rosa Tartaglino, Domenico Pignotti, Maria Anna Galcotti, Agata Masi		S,21566
5 Metastasio, Pietro	Giuseppe Baratti, Anna Medici, Chiara Marini, Giovanna Celi, Rosa Olivo		S,13576; NG,i.111
6 Roccaforte, Gaetano	Giuseppe Baratti, Anna Medici, Giovanna Celi, Chiara Marini, Rosa Olivo		S,04445
7 Metastasio, Pietro	Giuseppe Gallieni, Gioacchino Conti Gizziello, Anton Raaff, Niccolò Conti, Giovanni Simone Ciucci	"Domingos Luciano, solista da capella real"; "prima donna"	S,22080; Brito,26,135; McClym,20-1
8 Metastasio, Pietro	Gioacchino Conti, Antonio Raaf, Giuseppe Gallieni, Niccolò Conti, Gio. Simone Ciucci	"virtuoso della cappella reale"	S,07805; Brito,26,135 ("P. 21 Jan.")
9 Metastasio, Pietro	Antonio Raaff, Gioacchino Conti e Giovanni Manzoli a vicenda, Giuseppe Gallieni, Niccolò Conti	"virtuoso della cappella reale"	S,09188; Brito,26,135; NG,ix.236
10 Metastasio, Pietro	Gio. Manzoli, Antonio Raaf, Giuseppe Gallieni, Gioacchino Conti, Giuseppe Morelly	"virt. della capp. R."	S,00399; Brito,26,136
11 Metastasio, Pietro	Pietro Sorbelloni, Giuseppe Gallieni, Antonio Raaff, Gioacchino Conti, Simone Ciucci, Tommaso Guarducci, Giuseppe Morelli	"virtuoso della cappella reale"	S,13579; Brito,26,135; NG,ix.236
12 Metastasio, Pietro	Tommaso Guarducci, Antonio Raaf, Gioacchino Conti, Giuseppe Gallieni, Simone Ciucci	"virt. della R. capp."	S,03019; Brito,26,135
13 Metastasio, Pietro	Antonio Raaff, Gaetano Majorana, Giuseppe Gallieni, Gio. Simone Ciucci, Giuseppe Morelli, Carlo Reina	"virt della capp. reale"	S,00767; Brito,26,135
14 Metastasio, Pietro	Antonio Raaf, Giuseppe Gallieni, Gioacchino Conti, Giacomo Veroli, Giovanni Marchetti, Gio. Simone Ciucci		S,05795; Morcau,185; Brito,135; NG,xi.872
15 Metastasio, Pietro	Carlo Cariani, Anna Maria Peruzzi, Monica Bonani, Gio. Tedeschi, Arcangelo Cortoni, Maria Monari, N N		S,07519
16 Metastasio, Pietro	Gregorio Babbì, Colomba Mattei, Vettoria Quercioli, Orsola Strambi, Antonia Girelli		S,00773; WW,ii.162
17 Metastasio, Pietro	Antonina Girelli, Diacinta Forcellini, Vettoria Quercioli, Arcangiolo Cortoni, Anna Bondicchi		S,03034; WW,ii.162-3

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
18	1757	1	I	Florence	Pergola	Solimano, II	dramma	S	Selimo	Ferradini, Antonio
19	1757	/	I	Venice	S Salvatore	Demetrio, II	dramma	S	Demetrio	pasticcio
20	1758	1	I	Turin	Regio	Nitteti	dramma	S	Sammete	Holzbaumer, Ignaz
21	1758	1	I	Turin	Regio	Arsinoe	dramma	S	Astiage	Ciampi, Vincenzo
22	1758	/	I	Brescia	Erranti	Artaserse, L'	dramma	S	Artaserse	Galuppi, Baldassare
23	1759	/	I	Rome	Argentina	Ciro riconosciuto	dramma	S	Ciro	Galuppi, Baldassare
24	1759	/	I	Rome	Argentina	Demetrio	dramma	S	Alceste	Monopoli, Giacomo
25	1759	6	I	Florence	Pergola	Didone abbandonata	dramma	S	Enea	pasticcio / dir.: G. Brunetti
26	1760	1	I	Florence	Pergola	Tito Manlio	dramma	S	Manlio	/
27	1760	1	I	Florence	Pergola	Semiramide riconosciuta	dramma	S	Scitalce	pasticcio
28	1760	3	I	Genoa	Falcone	Bellerofonte	dramma	S	Ipponome	Scioli, Gregorio
29	1760	6	I	Lucca	Teatro	Didone abbandonata	dramma	S	Enea	Ferradini, Antonio
30	1761	1	I	Florence	Pergola	Adriano in Siria	dramma	S	Farnaspe	/
31	1761	1	I	Florence	Pergola	Ezio	dramma	S	Ezio	/
32	1761	/	I	Naples	S Carlo	Attilio regolo	dramma	S	Publio	Jommelli, Niccolò
33	1762	1	I	Rome	Argentina	Zenobia	dramma	S	Tiridate	Traetta, Tommaso
34	1762	1	I	Rome	Argentina	Artaserse	dramma	S	Arbace	Piccinni, Niccolò

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Domenico Luciani

LIBRETTIST	COMPANY	COMMENTS	SOURCE
18	Migliavacca, Ambrogio	Arcangelo Cortoni, Diacinta Forcellini, Vittoria Quercioli, Antonio Girelli, Anna Bondicchi	S.22261; WW.ii.165; NG.vi.485
19	Metastasio, Pietro	Elena Fabris, Marianna Bianchi, Isidoro Giampallade, Rosa Costa, Ignazio Dol	S.07405; W.606
20	Metastasio, Pietro	Gaetano Ottani, Rosa Tartaglioni, Monaca Bonanni, Giuseppe Guspelti, Carlo De-Cristofori	S.16546; Bouquet.288; NG.viii.669
21	Galliani, G.B.	Gaetano Ottani, Rosa Tartaglioni Tibaldi, Monaca Bonanni, Giuseppe Guspelti, Carlo De-Cristofori	S.02902; Bouquet.44; NG.iv.387
22	/	Gaetano Guadagni, Camilla Mattei, Caterina Raimondi, Giuseppe Fantoni, Angela Guadagni	S.03037
23	Metastasio, Pietro	Gioacchino Caribaldi, Bartolomeo Puttini, Vincenzo Caselli, Angelo Monanni, Antonio Tedeschi, Salvatore Conforti	S.05717
24	Metastasio, Pietro	Bartolomeo Puttini, Gioacchino Caribaldi, Salvatore Consorti, Angelo Monanni, Vincenza Caselli	S.07408; NG.ix.236
25	Metastasio, Pietro	Caterina Galli, Cecilia Corsani, Salvatore Pezzaglia, Carlo Ambrogio, Lisabetta Falugi	S.07814; WW.ii.182; not in NG, OG
26	Noris, Matteo	Tommaso Lucchi, Angiola Sartori Benucci, Cecilia Corsani, Lisabetta Falugi, Gaspara Cellini, Pasquale Gozzini	S.23249; WW.ii.183
27	/	Angiola Sartori Benucci, Tommaso Lucchi, Cecilia Corsani, Lisabetta Falugi, Gaspara Cellini, Pasquale Cozzini	S.21575; WW.ii.183-4
28	/	Carlo Mortola, Veronica Rainieri, Angiola Sartori	S.03931; OG.iv.271
29	Metastasio, Pietro	Caterina Pilaia, Giuseppe Baratti, Elena Fabris, Orsola Strambi, Loreto Franchi	S.07817; NG.vi.485
30	Metastasio, Pietro	Giuseppe Baratta, Gio Battista Solluzzi, Giovanna Cellim Rosa Puccini, N.N.	S.00415; WW.ii.190-1
31	Metastasio, Pietro	Giuseppe Baratta, Giovanna Celli, Rosa Puccini, Gio. Batista Salluzzi	S.09512; WW.ii.191-2
32	/	Antonio Raaff, Giuseppe Tibaldi, Rosa Tartaglioni, Giovanna Carmignani, Filippo Masciarioli, Catarina Flavis	S.03463
33	Metastasio, Pietro	Gaspare Savoj, Pietro de Mezzo, Gaetano Bartolini, Silvio Giorgetti, Giuseppe Pasqualini	S.25326
34	Metastasio, Pietro	Silvio Giorgetti, Gaspare Savoj, Pietro De-Mezzo, Gaetano Bartolini, Giuseppe Pasqualini	S.03050; NG.xiv.727

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
35	1762	/	62.05.30 D	I	Naples	S Carlo	Sesostri re d'Egitto	dramma	S	Sesostri	Scioli, Gregorio
36	1762	/	62.07.25 D	I	Naples	S Carlo	Artaserse	dramma	S	Artace	Hasse, Johann Adolf
37	1763	/	63.01.20 D	I	Naples	S Carlo	Trionfo di Clelia, II	dramma	S	Orazio	Hasse, J.A. - P. Cafaro
38	1767	3	67.05.06 D	I	Siena	Intronati	Bellerofonte, II	dramma	S	Bellerofonte	Myslivecek, J., e.a.
39	1768	1	67.12.27 P	I	Florence	Pergola	Enea e Lavinia	dramma	S	Enea	Tractia, Tommaso
40	1768	/	68.08.13 P	UK	London	King's	Buona figliuola, La	/	C	/	/
41	1768	/	68.08.20 P	UK	London	King's	Schiava, La	/	C	/	/
42	1768	/	68.10.12 P	UK	London	King's	Arianna e Tesco	dramma	S	Tesco	pasticcio / dir.: F. Alessandri
43	1768	/	68.12.13 P	UK	London	King's	Donne vendicate, Le	comic opera	C	Riccardo	Piccinni, N. / dir.: F. Alessandri
44	1769	/	69.01.28 P	UK	London	King's	Mercato di Malmantile, II	comic opera	C	Conte	Fischietti, D. / dir.: F. Alessandri
45	1769	/	69.03.02 P	UK	London	King's	Re alla caccia, II	comic opera	C	Henry IV	Alessandri, Felice
46	1769	/	69.04.08 P	UK	London	King's	Nanetta e Lubino	comic opera	C	Prince Acasto	Pugani, Gaetano
47	1769	/	69.06.03 P	UK	London	King's	Serve rivali, Le	comic opera	C	Leandro	Tractia, T. / dir.: F. Alessandri
48	1770	6	/	UK	Edinburgh	S Cecilia's Hall	Autumn concerts Edinburgh Musical Society	concert	/	/	/
49	1771	6	/	UK	Edinburgh	S Cecilia's Hall	Autumn concerts Edinburgh Musical Society	concert	/	/	Corri, D. (dir.)

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Domenico Luciani

LIBRETTIST	COMPANY	COMMENTS	SOURCE
35 /	Marianna Muser, Pietro de Mezzo, Giuseppe Cicognani, Maria Diamanti, Barbara Bagi	Gaetano Grossatesta, impr.	S.21910
36 Metastasio, Pietro	Marianna Moser, Giuseppe Cicognani, Pietro de Mezzo, Maria Diamanti, Barbara Bagi	Gaetano Grossatesta, impr.	S.03049
37 Metastasio, Pietro	Pietro de Mezzo, Marianna Moser, Angela Catarina Riboldi, Giuseppe Cicognani, Barbara Biagi	Gaetano Grossatesta, impr.	S.23968
38 /	Salvatori Casetti, Maria Piccinelli, Margarita Giannelli, Angelo Monanni, Fedele Rossellini, Gaetano Gai	Ded. by Giovanni Gori Savellini	S.03934
39 Bovier de Fontanelle, B. J.A. San Viale	Cassiano Morini, Giuditta Lampugnani, Angelo Monanni, Teresa Tavecchini, Caterina Niccoli, Filipp Bertocchini, N.N. Sigra. Giacomazzi, e.a.	Giuseppe Compstroff, impr.	S.08870; WW.ii.242-3
40 /	Sigra. Giacomazzi, e.a.	"command performances before the King of Denmark"	Bumey1957.875; LS.iv.1342
41 /	Sigra. Giacomazzi, e.a.	"command performances before the King of Denmark"	Bumey1957.875; LS.iv.1343
42 Bottarelli, G.G. (alt)	Bassanese, sigra. Giacomazzi, Giustinelli, sigra. Gibetti, Micheli		S.02594; LS.iv.1359
43 Pizzi, G. - G.G. Bottarelli	Sigra. Giacomazzi, sigra. Guadagni, sigra. Gori, Lovattini, Morigi, Bassanese, sigra. Gibetti		S.08314; GB-Lbl 907.i.12/4; LS.iv.1373
44 /	Sigra. Giacomazzi, Morigi, sigra. Guadagni, Lovattini, sigra. Gori, Bassanese, sigra. Gibetti		S.15467; LS.iv.1382
45 Goldoni, C. (from <i>The Miller of Mansfield</i>) - G.G. Bottarelli	Sigra. Giacomazzi, Bassanese, Lovattini, Morigi, sigra. Guadagni, sigra. Gori, Micheli, sigra. Gibetti		S.19562; GB-Lbl 639.f.27/1; LS.iv.1388
46 Badini, C.F. ("imitated from the French")	Sigra. Giacomazzi, Morigi, Micheli, sigra. Gibetti, sigra. Guadagni, Lovattini, sigra. Gori, Bassanesi		S.16234; GB-Lbl 907.i.13/1; LS.iv.1396
47 Chiara, P. - G.G. Bottarelli	Sigra. Giacomazzi, Morigi, sigra. Guadagni, sigra. Gori, Lovattini, Bassanese		S.21864; GB-Lbl 907.i.13/2; LS.iv.1412
48 /	/		Highfill, ix.378
49 /	/		Highfill, ix.378; OG.i.960

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1767	/	67.11.07 P	UK	London	King's	Schiava, La	comic opera	C	Nerina	Piccinni, N. / dir.: P. Guglielmi
2	1768	/	68.01.16 P	UK	London	King's	Ifigenia in Aulide	serious opera	S	Irene	Guglielmi, Pietro
3	1768	/	68.01.26 P	UK	London	King's	Buona figliuola, La	comic opera	C	Paoluccia	Piccinni, Niccolò
4	1768	/	68.03.26 P	UK	London	King's	Ratto della sposa, Il	comic opera	C	Otensia	Guglielmi, Pietro
5	1768	6	/	I	Venice	S Moisè	Nozze in campagna, Le	dramma giocoso	C	Minghina	Schroll, Gregorio
6	1768	6	/	I	Venice	S Moisè	Amante contrastata, L'	dramma giocoso	C	Lidia	Felici, Alessandro
7	1769	1	/	I	Venice	S Moisè	Moda, La	dramma giocoso	C	Lauretta	Boroni, Antonio
8	1769	1	/	I	Venice	S Moisè	Impresa d'opera, L'	dramma giocoso	C	Mad. Bigné	Guglielmi, Pietro
9	1770	1	/	I	Bergamo	Teatro	Cameriera astuta, La	dramma giocoso	C	Fiammetta	Felici, Alessandro
10	1772	1	/	I	Genoa	/	Amore artigiano, L'	dramma giocoso	C	/	/
11	1772	1	/	I	Genoa	/	Ritornata di Londra, La	dramma giocoso	C	/	/
12	1772	1	/	I	Genoa	/	Lavandara astuta, La	dramma giocoso	C	/	/
13	1772	1	/	I	Genoa	S Agostino	Buona figliuola, La	dramma giocoso	C	Cecchina	Piccinni, Niccolò
14	1772	/	/	E	Barcelona	Teatro de la ciudad	Contessa di Bimbinpoli, La	dramma	C	La contessa	Astarita, Gennaro
15	1774	1	/	E	Madrid	Siti Reali	/	drammi giocosi	C	/	/

Appendix I - Table 19

Angelica Maggiore

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1	/	Savo, sigra. Quercioli, Lovattini, sigra. Guadagni, Morigi, Micheli	S.21181; GB-Lbl 1508/238; LS,iv.1289
2	Bottarelli, Gio. Gualberto	Moser, sigra. Campolini, Guarducci, sigra. Quercioli, Savoi, Morigi	S.12727; GB-Lbl 11714.aa.21/8; LS,iv.1306; NG,vll.796
3	Bottarelli, G.G. (alt.)	Sgra. Quercioli, Savoi, Lovattini, sigra. Guadagni, Morigi, sigra. Piatti, Micheli	S.04194; GB-Lbl 11714.aa.22/5; LS,iv.1308
4	Martinelli, G. - G.G. Bottarelli	Sgra. Guadagni, Savoi, sigra. Piatti, Lovattini, Morigi, Micheli	S.19529; GB-Lbl 11714.aa.21/4; LS,iv.1320
5	Goldoni, Carlo	Maria Cattali, Domenico de Angelis, Antonio Beccari, Innocente Schettini, Vincenzo Micheletti, Laura Cavallieri	S.16771; W.738; NG,xvll.54
6	Lendenesi, Giacomo	Maria Cataldi, Domenico de Angelis, Francesco Cenni, Giovacchino Ciri, Laura Cavallieri, Vincenzo Micheletti	S.00998; W.739; NG,vi.457
7	Cipretti, Pietro	Maria Cataldi, Domenico De Angelis, Innocente Schettini, Laura Cavallieri, Antonio Beccari, Vincenzo Micheletti	S.15689; W.746
8	Cavallieri, Bortolanio	Maria Cattali, Domenico de Angelis, Innocente Schettini, Laura Cavallieri, Antonio Beccari, Vincenzo Micheletti	S.12865; W.747; NG,vll.796
9	/	Girolamo Vedova, Francesco Gallieni, Dionigio Merlini, Caterina Grazioli, Giacomo Davide	S.04587
10	/	Giovanni Secchioni, Vincenzo Muratti, Proto Carmanini, Francesco Galeni, Stella Lodi, Agata Campioni	INI1772,22
11	/	Giovanni Secchioni, Vincenzo Muratti, Proto Carmanini, Francesco Galeni, Stella Lodi, Agata Campioni	INI1772,22
12	/	Giovanni Secchioni, Vincenzo Muratti, Proto Carmanini, Francesco Galeni, Stella Lodi, Agata Campioni	INI1772,22
13	/	Giuseppe Secchioni, Vincenzo Muratto, Stella Lodi, Francesco Gallieni, Agata Compiani, Proto Carmanini	S.04216 (-suppl)
14	/	Felipe Laschi, Magdalena Ferragioni, Luis Felloni, Balhasar Marchetti, Francesco Bozzi, Mariana Paduli, Antonio Catalano	Mori,249
15	/	Innocente Schettini, Lodovico Felloni, Cesare Molinari, Francesco Benucci, Caterina Schettini, Geltrude Flavis	INI1774,32

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1776	3	/	I	Florence	Cocomero	Visionarij, I	dramma giocoso	C	Clarice	Astarita, Gennaro
17	1776	3	/	I	Florence	Cocomero	Dona instabile, La	dramma giocoso	C	Gentilina	Borghi, Giovanni Battista
18	1776	3	/	I	Florence	Cocomero	Discordia fortunata, La	dramma giocoso	C	Corallina	Paisiello, Giovanni
19	1776	6	/	I	Venice	S Samuele	Isabella e Rodrigo; o sia la costanza in amore	dramma giocoso	C	D. Isabella	Anfossi, Pasquale
20	1776	6	/	I	Venice	S Samuele	Gelosie villane, Le	dramma giocoso	C	Giannina	Sarti, Giuseppe
21	1777	1	/	I	Venice	S Samuele	Due contesse, Le	dramma giocoso	C	Contessa	Paisiello, Giovanni
22	1777	1	/	I	Venice	S Samuele	Prepotenza delusa, La	dramma giocoso	C	Nigrella	Cavi, Giovanni
23	1777	1	/	I	Venice	S Samuele	Amor rammingo, L'	dramma giocoso	C	Porporina	Salari, Francesco
24	1777	/	/	I	Novi	Teatro della città	Anello incantato, L'	dramma	C	Felicità	Bertoni, Ferdinando
25	1779	1	/	I	Venice	S Samuele	Erot de' Campi Elisi, Gli	dramma giocoso	C	Didone	Traetta, T. - G. Astarita
26	1779	1	/	I	Venice	S Samuele	[secondo dramma giocoso]	dramma giocoso	C	/	Traetta, Tommaso
27	1779	3	/	I	Milan	Regio-Ducale	Gelosie villane, Le	dramma giocoso	C	Giannina	Sarti, Giuseppe
28	1779	3	/	I	Milan	Regio-Ducale	Francesco bizzarro, Il	dramma giocoso	C	Arrighetta	Astarita, Gennaro
29	1779	6	/	I	Turin	Carignano	Matrimonio per inganno, Il	dramma giocoso	C	Giannina	Anfossi, Pasquale
30	1779	6	/	I	Turin	Carignano	Italiana in Londra, L'	dramma giocoso	C	Livia	Cinara, Domenico

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Angelica Maggiore

LIBRETTIST	COMPANY	COMMENTS	SOURCE
16 /	Paolo Bonaveri, Mario Padiotini, Stefano Mandini, Giuseppe Fineschi, Antonio Specoli	"Angelica Maggiori Gallieni (I)"	S,25083
17 /	Paolo Bonaveri, Stefano Mandini, Maria Padiotini, Antonio Specoli, Giuseppe Fineschi, Vincenzo Micheletti	"Angelica Maggiori Gallieni"	S,08260
18 /	Pavolo Bonaveri, Stefano Mandini, Maria Padiotini, Antonio Specoli, Giuseppe Fineschi, Vincenzo Micheletti	"Angelica Maggiori Gallieni"	S,07944
19 Bertati, Giovanni	N.N., Giovanna Palomba, Luigi Righetti, N.N., Vincenzo Micheletti, Michele Ferrerio	"Angelica Maggiori Gallieni"	S,13661; W,846; NG,1.422
20 Grandi, Tommaso	N.N., Giovanna Palomba, Luigi Righetti, N.N., Domenico de Angelis, Vincenzo Micheletti, Michele Ferrerio	"Angelica Maggiori Gallieni"	S,11386; W,847; NG,rvi.505
21 /	Luigi Righetti, Vincenzo Micheletti, e.a.		S,08462; W,860
22 Piazza, Antonio	Luigi Righetti, Giovanna Palomba, Vincenzo Micheletti, Michele Ferrerio, e.a.	"Angelica Maggiori Gallieni"	S,19034; W,861; OG,iii.999
23 Piazza, Antonio	Giovanna Palomba, Luigi Righetti, Vincenzo Micheletti, Michele Ferrerio	"Angelica Maggiori Gallieni"	S,01285; W,862; NG,rvi.410
24 /	Paolo Bonaveri, Bartolo Agazzi, Gaetano Crespi, Paolo Mori, Gaetano Pontigia, Teresa Scozzi	"Angelica Maggiori Gallieni", Gioan Fossati, impr.	S,01960a
25 /	Francesco Benucci, Gaetano de Paoli, Giuseppe Lombardi, Luigi Tasca, Nicola del Sole, Maria Piccinelli	Giacomo Piatti, impr.	S,09214; W,891; NG,xix.114
26 /	"A. Maggiori Gallieni, ed il restante, come nell'Autunno nel suddetto Teatro [Francesco Benucci, Gaetano de Paoli, Giuseppe Lombardi, e.a.]"	"Angelica Maggiori Gallieni"	IN1778-79,128; not in W
27 /	Francesco Benucci, Gaetano De Paoli, Clementina Moreschi, Santo Pierazzini, Nicola Del Sole, Luigi Trentanove, e.a.	"Angelica Maggiori Gallieni"	S,11406
28 /	Francesco Benucci, Gaetano De Paoli, Clementina Moreschi, Santo Pierazzini, Nicola del Sole, e.a.	"Angelica Maggiori Gallieni"	S,10927; OG,1.231
29 /	Domenico Guardassoni, Clotilde Cioffi, Rosa Casazza, Giacomo Tibaldi, Nicola Del Sole, Francesco Benucci	"Angelica Maggiori Gallieni"	S,15213
30 /	Domenico Guardassoni, Clotilde Cioffi, Nicola Del-Sole, Francesco Benucci	"Angelica Maggiori Gallieni"	S,13938

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1779	6	/	I	Turin	Carignano	Francese bizzarro, II	dramma giocoso	C	Arrighetta	Grenick, Antoine-Frédéric
32	1779	6	/	I	Turin	Carignano	Militare bizzarro, II	dramma giocoso	C	Carlotta	Sarti, Giuseppe
33	1780	1	/	I	Novara	Nuovo	Matrimonio per inganno, II	dramma giocoso	C	Giannina	Anfossi, Pasquale
34	1780	6	/	I	Codogno	Brogo	Matrimonio per inganno, II	dramma giocoso	C	/	Anfossi, Pasquale
35	1780	6	/	I	Codogno	Brogo	Italiana in Londra, L'	dramma giocoso	C	/	Cimarosa, Domenico
36	1782	1	/	I	Brescia	Erranti	Amanti canuti, Gli	dramma giocoso	C	Mad. Vistosa	Anfossi, Pasquale
37	1782	/	82.04.05 P	I	Alessandria	Teatro della città	Amanti canuti, Gli	dramma giocoso	C	Mad. Vistosa	Anfossi, Pasquale
38	1782	4	/	I	Crena	Teatro della città	Amanti canuti, Gli	dramma giocoso	C	Mad. Vistosa	Anfossi, Pasquale
39	1783	1	/	I	Novara	Nuovo	Amanti canuti, Gli	dramma giocoso	C	Mad. Vistosa	Anfossi, Pasquale
40	1783	1	/	I	Novara	Nuovo	Convito, II	dramma giocoso	C	Alfonsina	Cimarosa, Domenico
41	1784	1	/	I	Salò	/	Curioso indiscreto, II	dramma giocoso	C	/	Anfossi, Pasquale
42	1784	1	/	I	Salò	Teatro	Convito, II	dramma giocoso	C	Alfonsina	Cimarosa, Domenico
43	1785	1	/	I	Parma	Regio Ducale	Giannina e Bernardino	dramma giocoso	C	Giannina	Cimarosa, Domenico
44	1785	1	/	I	Parma	Regio Ducale	Vedova spiritosa, La	dramma giocoso	C	D. Irene	Martín y Soler, Vicente

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
31 /	Domenico Guardassoni, Clotilde Cioffi, Rosa Casarsa, Giacomo Tibaldi, Nicola Del Sole, Francesco Benucci	"Angelica Maggiori Gallieni"	S,10928; NG,vil.704
32 /	Domenico Guardassoni, Clotilde Cioffi, Nicola Del Sole, Rosa Casazza, Giacomo Tibaldi, Francesco Benucci	"Angelica Maggiori Gallieni"	S,15604
33 /	Francesco Borselli, Giacomo Tibaldi, Rosa Casazza, Vincenzo Goresi, Gaetano Terraneo, Benedetta Bedotti	"Angelica Maggiori Gallieni"	S,15216
34 /	Francesco Mussi, Gaetano Terraneo, Vincenzo Goresi, Rosa Palerini, Francesca Borroni, N.N.	"Angelica Maggiori Gallieni"; ded. by Giovanni Biondi	S,15215; IN1780-81,49
35 /	Francesco Mussi, Gaetano Terraneo, Vincenzo Goresi, Rosa Palerini, Francesca Borroni, N.N.	"Angelica Maggiori Gallieni"	IN1780-81,49
36 /	Luigi Tasca, Batista Seni, Carla Berlucchi, Rosa Pizzoli, Claudio Jemmi, Camillo Pizzoli	Gaudenzio Musa, impr.	S,01097
37 /	Luigi Tasca, Michele Adamo Caselli, Teresa Lucca, Elisabetta Marchesini, Virginio Bondichi, Domenico Adami	"Angelica Maggiori Gallieni"	S,01094; IN1782-83,1
38 Lanfranchi-Rossi, Carlo	Vincenzo del Moro, Virginio Bondicche, Giacomo Pedrinelli, Francesco Morelli, Betina Marchesi, Giovanna Ceresina, N.N.	"Angelica Maggiori Gallieni"	S,01098; IN1782-83,26-7
39 /	Luigi Tasca, Gaetano Depaoli, Angiola Marzorati, Gaetano Zani, Carlo Barlassina, sigra. Ceresina	"Angelica Maggiori Gallieni"; Ferdinando Brico, impr.	S,01102; IN1782-83,47
40 Livigni, Filippo	Gaetano de Paoli, Luigi Tasca, Angiola Marzorati, Gaetano Zani, Giovanna Ceresina, Carlo Barlassina	"Angelica Maggiori Gallieni"	S,06610; IN1782-83,47
41 /	Gaetano Terraneo, Domenico Adoni, Rosa Casazza, Santino Sala, Maria Aquavia, Giuseppe Lambertini	"Angelica Maggiori Gallieni"	IN1783-84,97
42 /	Santino Sala, Gaetano Terraneo, Domenico Adoni, Rosa Casazza, Giuseppe Lambertini, Maria Aquavia	"Angelica Maggiori Gallieni"	S,06618; IN1783-84,97
43 /	Felice Ponziani, Teresa Calvesi, Prospero Braghetti, N.N., Giuseppe Bertelli, Giovanni Baciccio	"Angelica Maggiori Gallieni"	S,11740
44 /	Felice Ponziani, Prospero Braghetti, Giulia Gasparini, Teresa Calvesi, Giovanni Baciccio, Giuseppe Bertelli	"Angelica Maggiori Gallieni"; Angiolo Bentivoglio, impr.	S,24439; NG,xl.736

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YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1760	1	I	Modena	Rangone	Scuola delle cantatrice, La	dramma piacevole	C	Lamberto	Lampugnani, Gio. Battista
2	1760	6	I	Bologna	Marsigli Rossi	Scaltra spiritosa, La	dramma giocoso	C	Don Pippo del Gallo	Piccinni, Niccolò
3	1760	6	I	Bologna	Marsigli Rossi	Viaggiatore ridicolo, Il	dramma giocoso	C	Don Piantone	Mazzoni, Antonio
4	1761	6	I	Bologna	Candidi Uniti	Amante di tutte, L'	dramma giocoso	C	March. Canoppio	Galuppi, Baldassare
5	1761	6	I	Cento	Vicini	Amante di tutte, L'	dramma giocoso	C	March. Canoppio	Galuppi, Baldassare
6	1762	1	I	Modena	Rangone	Signor dottore, Il	dramma giocoso	C	Beltrame	Fischietti, Domenico
7	1762	1	I	Modena	Rangone	Amante di tutte, L'	dramma giocoso	C	March. Canoppio	Galuppi, Baldassare
8	1762	/	I	Bologna	/	Buona figliuola maritata, La	/	C	Tagliaferro and Colonnello	Piccinni, Niccolò
9	1762	6	I	Venice	S Samuele	Buona figliuola, La	dramma giocoso	C	Tagliaferro	Piccinni, Niccolò
10	1762	6	I	Venice	S Samuele	Buona figliuola maritata, La	dramma giocoso	C	Tagliaferro and Colonnello	Piccinni, Niccolò
11	1763	1	I	Cremona	Nuovo	Matrimonij in maschera, I	dramma giocoso	C	Don Pascasio	Rutini, Gio. Marco
12	1763	6	I	Leghorn	Teatro	Buona figliuola maritata, La	dramma giocoso	C	Tagliaferro and Colonnello	/
13	1763	6	I	Leghorn	Teatro	Mercato di Malmantile, Il	dramma giocoso	C	Lampridio	/
14	1764	6	I	Turin	Carignano	Vicende della sorte, Le	dramma giocoso	C	Tirsi	Piccinni, Niccolò
15	1765	3	I	Florence	Cocomero	Buona moglie, La	dramma giocoso	C	Tagliaferro and Colonnello	Piccinni, Niccolò

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Andrea Morigi

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
1	/	Maddalena d'Avila, Francesca Corsini, Michelangelo Potenza, Giustina Crosa, Luigia Crosa, Marianna Bianchi, Gio. Battista Seroni, Alberto Nelva		S,21391
2	Palomba, Antonio	Anna Baglioni, Michele Patrassi, Marianna Nicolini, Agata Ferretti, Costanza Baglioni, Michele del Zanca, Vincenzo Goresi		S,21087
3	Goldoni, Carlo	Anna Baglioni, Michele Patrassi, Marianna Nicolini, Agata Ferretti, Catterina Baglioni, Michele del Zanca, Vincenzo Goresi	Bortolo Ganassetti, impr.	S,24751
4	Galuppi, Antonio	Anna Brogli, Anna Bassanini Brigida Lolli, Giovanni Dalpini, Domenico Tibaldi, Vincenzo Moratti		S,01010
5	Galuppi, Antonio	Anna Brogli, Anna Bassani, Brigida Lolli, Giovanni Dalpini, Domenico Tibaldi, Vincenzo Moratti		S,01008
6	Goldoni, Carlo	Barbara Girelli, Assunta Bergman, Teresa Alberis, Gio. Delpino, Bettina Fabris, Petronio Vecchi		S,21994
7	Galuppi, Antonio	Assunta Bergman, Barbara Girelli, Teresa Alberis, Elisabetta Labris, Anna Benazzi, Gio. Delpino, Petronio Vecchi, Gaetano Rizzardi		S,01013
8	/	Lucia Frigeri, Domenico Guardasoni, Anastasio Massa, Teresa Pasi, Anna Giorgi, Brigida Dall'Oglio, Vincenzo Moratti		S,04246
9	Goldoni, Carlo	Teresa Jori, Antonio Delicia, Anastasio Massi, Teresa Pasi, Anna Giorgi, Brigida Dall'Oglio, Vincenzo Moratti		S,04187; W,661
10	Goldoni, Carlo	Teresa Jori, Antonio Delicia, Anastasio Massa, Teresa Pasi, Anna Giorgi, Brigida Dall'Oglio, Vincenzo Moratti		S,04252; W,663
11	/	Lucia Frigeri, Giuseppe Pasqualini, Francesca Corsini, Michelangelo Potenza, Annunziata Stelzer, Vincenzo Moratti		S,15129; NG,xvL351
12	Goldoni, Carlo	Lucia Frigeri, Giuseppe Pasqualini, Michelangelo Potenza, Francesca Corsini, Annunziata Stelzer, Brigida Lolli, Vincenzo Moratti	Bortolo Ganassetti, impr.	S,04254
13	/	Giuseppe Pasqualini, Lucia Frigeri, Francesca Corsini, Michelangelo Potenza, Vincenzo Moratti, Annunziata Stelzer, Brigida Lolli		S,15451
14	Petrosellini, Giuseppe	Maddalena Chiari, Giuseppe Pasqualini, Giacomo Fiorini, Teresa Eberardi, Marianna Volsecchi, Francesco Bianchi		S,24851
15	Goldoni, Carlo	Giovanna Sestini, Massimo Giuliani, Giacomo Fiorini, Clementina Baglioni, Anna Sestini, Anna Baglione, Baldassar Bosi	"di Bologna"	S,04277; WW,ii.213,215

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1765	3	/	I	Florence	Cocomero	Olandese in Italia, L'	dramma giocoso	C	Don Semppronio	Rutini, Gio. Marco
17	1765	6	/	I	Venice	S Cassiano	Amore industrioso, L'	dramma giocoso	C	Basilio	Rutini, Gio. Marco
18	1765	6	/	I	Venice	S Cassiano	Villeggiatrici ridicole, Le	dramma comico	C	Fabio	Boroni, Antonio
19	1765	6	/	I	Venice	S Cassiano	Matrimoni in maschera, I	dramma giocoso	C	Don Pascasio	Rutini, Gio. Marco
20	1766	1	/	I	Venice	S Cassiano	Notte critica, La	dramma giocoso	C	Carlotta	Boroni, Antonio
21	1766	1	/	I	Venice	S Cassiano	Buona figliuola supposta vedova, La	dramma comico	C	Colonnello	Latilla, Gaetano
22	1766	/	66.10.21 P	UK	London	King's	Stravaganti, Gli; o sia I matrimoni alla moda	comic opera	C	Don Fastidio	pasticcio
23	1766	/	66.11.25 P	UK	London	King's	Buona figliuola, La	comic opera	C	Tagliaferro	Piccinni, Niccolò
24	1767	/	67.01.31 P	UK	London	King's	Buona figliuola maritata, La	comic opera	C	Tagliaferro and the Colonel	Piccinni, Niccolò
25	1767	/	67.02.14 P	UK	London	King's	Carattacco	serious opera	S	Teomanzio and Claudio Cesare	Bach, Johann Christian
26	1767	/	67.03.12 P	UK	London	King's	Signor dottore, Il	comic opera	C	Beltrame	Fischietti, Domenico
27	1767	/	67.04.09 P	UK	London	King's	Don Trastullo	intermezzo	C	/	Jommelli, Niccolò
28	1767	/	67.11.07 P	UK	London	King's	Schiava, La	comic opera	C	Asdrubal	Piccinni, N. / dir.: P. Guglielmi
29	1768	/	68.01.16 P	UK	London	King's	Ifigenia in Aulide	serious opera	S	Euribates	Guglielmi, Pietro
30	1768	/	68.01.26 P	UK	London	King's	Buona figliuola, La	comic opera	C	Tagliaferro	Piccinni, Niccolò

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	Tassi, Niccolò	Giacomo Fiorini, Clementina Baglioni, Giovanna Sestini, Massimo Giuliani, Baldassar Bosi, Anna Sestini	"di Bologna"	S.16905; WW.ii.215; NG.xvi.351
17	Casoli, Ferdinando	Teresa Piatti, Giovanna Baglioni, Angela Agostinelli, Giacomo Fiorini, Giuseppe Secchioni, Vincenzo Goresi		S.01688; W.698; NG.xvi.351
18	Bianchi, Antonio	Giovanna Baglioni, Angela Agostinelli, Rosa Baglioni, Vincenzo Goresi, Teresa Piatti, Giuseppe Secchioni		S.24933; W.699; NG.iii.63
19	/	Giuseppe Secchioni, Teresa Piatti, Giovanna Baglioni, Giacomo Fiorini, Angela Agostinelli, Vincenzo Goresi		S.15134; W.700
20	Goldoni, Carlo	Giuseppe Secchioni, Teresa Piatti, Rosa Baglioni, Angiola Agostinelli, Giovanna Baglioni, Vincenzo Goresi		S.16635; W.710; NG.iii.63
21	Goldoni, C. - A. Bianchi	Teresa Piatti, Giuseppe Secchioni, Giovanna Baglioni, Angelica Salz, Angelica Agostinelli, Rosina Baglioni, Vincenzo Goresi		S.04276; W.711; NG.x.505
22	Bottarelli, G.G. (alt.)	Sigra. Zamperini, sigra. Piatti, Lovattini, Zamperini, Micheli, sigra. Gibetti		S.22684; GB-Lbl 11775.e.3/3; LS.iv.1190
23	Bottarelli, G.G. (alt.)	Miss Young, Savoi, Lovattini, sigra. Zamperini, sigra. Piatti, sigra. Gibetti, Micheli		S.04199; GB-Lbl 11714.b.39/5; LS.iv.1199
24	Goldoni, C. - G.G. Bottarelli	Savoi, Lovattini, sigra. Piatti, Mrs Barthelemon, sigra. Zamperini, sigra. Gibetti, Micheli		S.04264; GB-Lbl 11714.aa.13/6; LS.iv.1217
25	Bottarelli, Gio. Gualberto	Guarducci, sigra. Ponce, sigra. Piatti, sigra. Moser, Grassi, Mrs Barthelemon, Gaspare Savoi, Leopoldo Micheli		S.05090; GB-Lbl 907.1.10/10; LS.iv.1221; NG.i.872
26	Goldoni, C. (with alt.)	Mrs Barthelemon, Savoi, sigra. Zamperini, Lovattini, sigra. Piatti, Micheli	Benefit Giovanni Lovattini	S.22001; GB-Lbl 907.i.12/1; LS.iv.1227
27	/	Lovattini, e.a.		LS.iv.1234
28	/	Savoi, sigra. Quercioli, Lovattini, sigra. Guadagni, Micheli, sigra. Maggiore		S.21181; GB-Lbl 1508/238
29	Bottarelli, Gio. Gualberto	Moser, sigra. Campolini, Guarducci, sigra. Quercioli, sigra. Maggiore, Savoi	Ded. by G.G. Bottarelli	S.12727; GB-Lbl 11714.aa.21/8; LS.iv.1306; NG.vii.796
30	Bottarelli, G.G. (alt.)	Sigra. Quercioli, Savoi, Lovattini, sigra. Guadagni, sigra. Maggiore, sigra. Piatti, Micheli		S.04194; GB-Lbl 11714.aa.22/5; LS.iv.1307

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1768	/	68.03.10 P	UK	London	King's	Sesostri	opera	S	Orgontes	Piccinni, N. / dir.: P. Guglielmi
32	1768	/	68.03.26 P	UK	London	King's	Ratto della sposa, II	comic opera	C	Polidoro	Guglielmi, Pietro
33	1768	/	68.05.24 P	UK	London	King's	Viaggiatori ridicoli, tornati in Italia, I	comic opera	C	Don Fabricius	Guglielmi, Pietro
34	1768	/	68.05.05	UK	London	King's	Filosofo di campagna, II	comic opera	C	/	Galuppi, Baldassare
35	1768	/	68.11.05 P	UK	London	King's	Amanti ridicoli, Gli	comic opera	C	Onofrio	Galuppi, B. / dir.: F. Alessandri
36	1768	/	68.12.13 P	UK	London	King's	Donne vendicate, Le	comic opera	C	Ferranonte	Piccinni, N. / dir.: F. Alessandri
37	1769	/	69.01.28 P	UK	London	King's	Mercato di Malmantile, II	comic opera	C	Lampridio	Fischietti, D. / dir.: F. Alessandri
38	1769	/	69.03.02 P	UK	London	King's	Re alla caccia, II	comic opera	C	Pascal	Alessandri, Felice
39	1769	/	69.04.08 P	UK	London	King's	Nanetta e Lubino	comic opera	C	Il Podesta	Pugnani, Gaetano
40	1769	/	69.06.03 P	UK	London	King's	Serve rivali, Le	comic opera	C	Letanzio	Tractta, T. / dir.: F. Alessandri
41	1769	/	69.11.07 P	UK	London	King's	Contadine bizzarre, Le	comic opera	C	Gianfriso	Piccinni N. / dir.: P. Guglielmi
42	1770	/	70.01.13 P	UK	London	King's	Ezlo	dramma	S	Varo	Guglielmi, Pietro
43	1770	/	70.02.06 P	UK	London	King's	Padre e il figlio rivali, II	comic opera	C	Barone	Giordani, Tommaso
44	1770	/	70.03.22 P	UK	London	King's	Gloss re di Giuda	oratorio		Matan	Bach, Johann Christian
45	1770	/	70.03.31 P	UK	London	King's	Costanza di Rosinella, La [= La sposa fedele]	comic opera	C	Marchese	Guglielmi, Pietro

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
31	Bottarelli, G.G. ("taken from an old book")	Guarducci, Moser, sigra. Campolini, sigra. Quercioli, Savoi	Benefit sigra. and Pietro Guglielmi; "Music composed on purpose for this benefit by Signor Guglielmi"	S,21890; GB-Lbl 907.i.12/3; LS.iv.1316
32	Martinelli, G. - G.G. Bottarelli	Sigra. Guadagni, sigra. Maggiore, Savoi, sigra. Piatti, Lovattini, Micheli		S,19529; GB-Lbl 11714.aa.21/4; LS.iv.1320
33	Goldoni, C. - G.G. Bottarelli	Sigra. Guadagni, Lovattini, Micheli, e.a.		GB-Lbl 11714.aa.13/7; LS.iv.1333; NG.vii.796
34	/	/	Benefit Andrea Morigi and Simon Slingsby	S,10378; LS.iv.1330
35	Galuppi, A. - G.G. Bottarelli	Sigra. Guadagni, sigra. Gori, Lovattini, Micheli, Bassanese, sigra. Gibetti		S,01147; GB-Lbl 907.i.12/2; LS.iv.1365
36	Pizzi, G. - G.G. Bottarelli	Sigra. Giacomazzi, Luciani, sigra. Guadagni, sigra. Gori, Lovattini, Bassanese, sigra. Gibetti		S,08314; GB-Lbl 907.i.12/4; LS.iv.1373
37	/	Luciani, sigra. Giacomazzi, sigra. Guadagni, Lovattini, sigra. Gori, Bassanese, sigra. Gibetti		S,15467; LS.iv.1382
38	Goldoni, C. (from <i>The Miller of Mansfield</i>) - G.G. Bottarelli	Luciani, sigra. Giacomazzi, Bassanese, Lovattini, sigra. Guadagni, sigra. Gori, Micheli, sigra. Gibetti		S,19562; GB-Lbl 639.f.27/1; LS.iv.1388
39	Badini, C.F. ("Imitated from the French")	Luciani, sigra. Giacomazzi, Micheli, sigra. Gibetti, sigra. Guadagni, Lovattini, sigra. Gori, Bassanese		S,16234; GB-Lbl 907.i.13/1; LS.iv.1396
40	Chiari, P. - G.G. Bottarelli	Sigra. Giacomazzi, Luciani, sigra. Guadagni, sigra. Gori, Lovattini, Bassanese		S,21864; GB-Lbl 907.i.13/2; LS.iv.1412
41	/	Sigra. Piatti, Piatti, Anna Zamperini, sigra. Guadagni, Lovattini, Bianchi, Antonia Zamperini		S,06353; GB-Lbl 907.i.12/6; LS.iv.1435
42	Metastasio, Pietro	Piatti, Guadagni, Bianchi, sigra. Grassi, sigra. Acchiapatti Guglielmi		S,09525; GB-Lbl 11775.e.3/4; LS.iv.1449; NG.vii.796
43	Bottarelli, Gio. Gualberto	Antonia Zamperini, Piatti, Lovattini, sigra. Guadagni, Anna Zamperini, Bianchi, sigra. Piatti	Parte buffi uguali with Benedetto Bianchi	S,17689; GB-Lbl 907.i.12/5; LS.iv.1453; NG.vii.394
44	Metastasio, P. - G.G. Bottarelli	Guadagni, sigra. Grassi / Savoi, sigra. Guglielmi, Piatti, Bianchi		S,11920; LS.iv.1463; NG.i.872
45	/	Anna Zamperini, Lovattini, Piatti, Bianchi, Antonia Zamperini, sigra. Piatti		S,06788; GB-Lbl 1342.m.3; LS.iv.1466

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROI E	COMPOSER
46	1770	/	70.04.07 P	UK	London	King's	Orfeo ed Euridice	opera	S	Pluto	Gluck, C.W. - J.C. Bach - P. Guglielmi
47	1770	/	70.11.06 P	UK	London	King's	Vicende della sorte, Le	comic opera	C	Calimone	Barthélemon, F.-H. - N. Piccini - A. Sacchini / dir.: T. Giordani
48	1770	/	70.12.15 P	UK	London	King's	Astasio re di Tiro	serious opera	S	Agenor	pasticcio
49	1770	/	70.12.18 P	UK	London	King's	Uccellatori, Gli	comic opera	C	Toniolo	Gassmann, Florian Leopold
50	1771	/	71.01.10 P	UK	London	King's	Gioas re di Giuda	oratorio	S	/	Bach, Johann Christian
51	1771	/	71.02.09 P	UK	London	King's	Semiramide riconosciuta	dramma	S	Sibari	Cocchi, Gioacchino
52	1771	/	71.02.23 P	UK	London	King's	Pazzie d'Orlando, Le	comic opera	C	Maccarone	Guglielmi, Pietro
53	1771	/	71.02.28 P	UK	London	King's	Passione, La	oratorio, first part	S	/	Jommelli, Niccolò
54	1771	/	71.03.14 P	UK	London	King's	Contadina in corte, La	comic opera	C	Fabio	Sacchini, A. / dir.: T. Giordani
55	1771	/	71.04.30 P	UK	London	King's	Orfeo	opera	S	Pluto	Gluck, C.W., e.a. / dir.: T. Giordani
56	1771	/	71.06.29	UK	London	King's	Buona figliuola, La	/	C	Soldato	/
57	1771	/	71.11.02 P	UK	London	King's	Viaggiatori tornati in Italia, I	comic opera	C	Don Fabrizio	Guglielmi, Pietro
58	1771	/	71.11.23 P	UK	London	King's	Disertore, Il	comic opera	C	Gian Luigi	Guglielmi, Pietro
59	1772	/	72.01.14 P	UK	London	King's	Carnovale di Venezia, II; o sia la Virtuosa	comic opera	C	Don Francisco de Los Doblones	Guglielmi, Pietro
60	1772	/	72.02.20	UK	London	King's	Concert of Vocal and Instrumental Music	concert		vocal part	/

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
46	Calzabigi, R. - G.G. Bottarelli	Bianchi, Guadagni, sigra. Grassi, sigra. Guglielmi, Giustinelli	Ded. by Gaetano Guadagni to the Nobility	S.17432; GB-Lbl 11714.aa.21/5 and 907.i.11/6; LS.iv.1468
47	Goldoni, C. - G. Petrosellini	Giovanni Lovattini, Giovanni Ristorini, Mrs Barthelemon, Caterina Ristorini, Marianna Demena, Michele del Zanca		S.24855; GB-Lbl 907.i.13/4; LS.iv.1509; NG.ii.195
48	/	Sigra. Guglielmi, Tenducci, sigra. Romani, Savoi, Ristorini		GB-Lbl 907.i.13/5; LS.iv.1518
49	/	Gaspardo Savoi, Mrs Barthelemon, sigra. Ristorini, Giovanni Lovattini, sigra. Demena, Zanca		S.24191; GB-Lbl 907.i.13/3; LS.iv.1518
50	/	Tenducci, Savoi, Morigi, sigra. Grassi, sigra. Guglielmi, Mrs Barthelemon		LS.iv.1522
51	Metastasio, P. - G.G. Bottarelli	Sigra. Grassi, Tenducci, Savoi, Ristorini, sigra. Romani		S.21587; GB-Lbl 907.i.13/6; LS.iv.1527
52	Badini, Carlo Francesco	Zanca, sigra. Ristorini, Savoi, Lovattini, Mrs Barthelemon, sigra. Demena		S.18249; GB-Lbl 11714.aa.21/6; LS.iv.1530; NG.vii.796
53	/	Tenducci, Savoi, sigra. Grassi, sigra. Guglielmi, Mrs Barthelemon		LS.iv.1530
54	/	Mrs Barthelemon, Lovattini, sigra. Ristorini, Zanca, sigra. Demena, Ristorini	Benefit Caterina Ristorini	S.06312; GB-Lbl 907.i.14/1; LS.iv.1533
55	Calzabigi, R. - G.G. Bottarelli	Ristorini, Guadagni, sigra. Grassi, sigra. Guglielmi, Savoi, Giustinelli	Ded. by Gaetano Guadagni to Sir Watkin Williams Wynn, Bart.	S.17436; GB-Lbl 907.i.11/7; LS.iv.1545
56	/	/	"Morigi = Soldato"	LS.iv.1556; Highfill.x.314
57	Goldoni, C. - G.G. Bottarelli	Sigra. Guglielmi, sigra. Bernardi, sigra. Mengis Boschetti, Lovattini, Savoi, Micheli		S.24817; GB-Lbl 639.f.27/3; LS.iv.1581
58	Badini, Carlo Francesco	Giovanni Lovattini, Gio. Batt. Ristorini, Lelia Guglielmi, Rosa Bernardi, Gaspardo Savoi, Maria Giordani, sigra. Mengis Boschetti		S.07965; GB-Lbl 639.f.27/2; LS.iv.1587; IN1772.25
59	Badini, Carlo Francesco	Savoi, Ristorini, sigra. Guglielmi, Lovattini, sigra. Bernardi, sigra. Mengis Boschetti		S.05141; GB-Lbl 907.i.14/4; LS.iv.1600; NG.vii.796
60	/	Savoi, sigra. Boschetti, sigra. Guglielmi	Benefit "decayed musicians", songs of Morigi composed by Giordani	LS.iv.1608; Highfill.x.314

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
61	1772	/	UK	London	King's	Assemblea, L'	comic opera	C	Fabio	Guglielmi, Pietro
62	1772	/	UK	London	King's	Artaserse	opera	S	Megabise	Giordani, T. - M. Vento
63	1772	/	UK	London	King's	Demetrio	opera	S	Mitrane	Guglielmi, Pietro
64	1772	6	I	Bologna	Formagliari	Astratto, L'	dramma giocoso	C	Capitano Facenda	Piccinni, Niccolò
65	1772	6	I	Bologna	Formagliari	Buona figliuola, La	dramma giocoso	C	Tagliaferro	Piccinni, Niccolò
66	1773	3	I	Florence	Coconero	Astratto, L'	dramma giocoso	C	Capitano Facenda	Piccinni, Niccolò
67	1773	3	I	Florence	Coconero	Isola di Alcina, L'	dramma giocoso	C	Barone di Brikbrak and James	Gazzaniga, Giuseppe
68	1773	6	I	Leghorn	S Sebastiano	Contessina, La	dramma giocoso	C	Gazzetta	Astarita, Gennaro
69	1774	1	I	Leghorn	Teatro	Orfane svizzere, L'	dramma giocoso	C	Capitano	Bertoni, Ferdinando
70	1774	1	I	Leghorn	/	Locanda, La	dramma giocoso	C	/	Gazzaniga, Giuseppe
71	1779	1	I	Bologna	Zagnoni	Isola d'Alcina, L'	dramma giocoso	C	James	Gazzaniga, Giuseppe
72	1779	3	I	Cesena	/	Finta giardiniera, La	dramma giocoso	C	Pateno	Anfossi, Pasquale
73	1779	/	I	Milan	Canobiana	Fiera di Venezia, La	commedia	C	Grifagno	Salieri, Antonio
74	1779	6	I	Milan	Canobiana	Talismano, Il	commedia	C	Pancrazio	Salieri, A. - G. Rust
75	1781	3	I	Florence	Intrepidi	Controgenio, Il; ovvero La speranza deluse	dramma giocoso	C	Don Frasconio	Anfossi, Pasquale

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
61	Goldoni, C. - G.G. Bottarelli	Sigra. Giordani, sigra. Guglielmi, Lovattini, sigra. Bernardi, Savoj, Micheli		S,03218; GB-Lbl 907.1.14/3; LS.iv.1619; NG.vii.796
62	Metastasio, P. - G.G. Bottarelli	Savoj, sigra. Grassi, Ristorini, Millico, sigra. Giordani		S,03067; GB-Lbl 907.i.15/i; LS.iv.1626; NG.vii.394
63	Metastasio, P. - G.G. Bottarelli	Sigra. Grassi, Ristorini, Millico, Savol, sigra. Giordani		S,07432; GB-Lbl 907.1.14/2; LS.iv.1643; NG.vii.796
64	/	Maria Maddalena Mori, Metilde Bologna, Cesare Molinari, Giovanna Lazzari, Giovanni Gataldi, Agata Compiani, Matteo Babbini	Ded. by Lodovico Ronzi	S,03292
65	Goldoni, Carlo	Maria Maddalena Mori, Matteo Babbini, Metilde Bologna, Giovanna Lazzari, Cesare Molinari, Agata Compiani, Giovanni Gataldi Fabbri		S,04214
66	Petrosellini, Giuseppe	Gabriella Tagliaferri Rizzoli, Giuseppe Pinetti, Giovanna Lazzari, Agata Campioni, Baldassare Bosi	"Andrea Morigi, primo buffo caricato"	S,03296; WW.ii.313
67	Bertati, Giovanni	Gabriella Tagliaferri, Giuseppe Pinetti, Giovanna Lazzari, Agata Comiani, N.N., Baldassare Bosi		S,13796; WW.ii.313-4
68	Coltellini, Marco	Maria Anna Russler, Andrea Toti, Francesca Polcelli, Vincenzo del Moro, Filippo Landini	Giuseppe Federigo Moro, impr.	S,06474
69	Bertati, Giovanni	Maria Anna Russler, Andrea Toti, Francesca Polcelli, Francesco Gasparini, Vincenzo del Moro	"di Bologna"; Giuseppe Federigo Moro, impr.	S,17394; IN1774.26; NG.ii.647
70	/	Andrea Toti, Vincenzo de Moro, Filippo Landini, Marianna Rusler, Francesca Polcelli, Francesca Gasperini		IN1774.26
71	Bertati, Giovanni	Teresa Leone, Giovanni de Simoni, Clementina Moreschi, Antonio Pesci, Cecilia Carrati, Luigi Bugnetti		S,13817
72	/	Marianna Santoro, Domenico Madrigali, Elisabetta dal Foco, Giovanni Lovatini, Giacomo Caldinelli, Geltrude Beltrami		S,10478
73	Boccherini, Orio, Gastone	Maddalena Allegranti, Luiga Allegretti, Francesco Bussani, Giuseppe Lolli, Fausto Borselli, Maria Citteria	"per la solenne occasione della ... prima apertura [of the new Teatro alla Canobiana]"	S,10168
74	Goldoni, Carlo	Maddalena Allegranti, Francesco Bussani, Luigia Allegretti, Giuseppe Lolli, Maria Citteria, Fausto Borselli	"per la solenne occasione della ... prima apertura [of the new Teatro alla Canobiana]"	S,22787; NG.xvi.418
75	/	Michele Otely [O'Kelly], Teresa Oltrabelli, Teresa Gherardi, Giuseppe Cremonini		S,06516; WW.ii.462-3

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
76	1781	5		Florence	Intrepidi	Ambizione delusa, L'	dramma giocoso	C	Masotto	Sarti, Giuseppe
77	1781	/	UK	London	King's	Viaggiatori felici, I	comic opera	C	Patterio	Anfossi, Pasquale
78	1782	/	UK	London	King's	Buona figliuola, La	/	C	/	/
79	1782	/	UK	London	King's	Contadina in corte, La	comic opera	C	Dott. Stoppino	Sacchini, Antonio
80	1782	/	UK	London	King's	Baccho, Il	comic opera	C	Don Giovanni	Giordani, Tommaso
81	1782	/	UK	London	King's	Convitto, Il	comic opera	C	Don Massimo	Bertoni, Ferdinando
82	1782	/	UK	London	King's	Trionfo della costanza, Il	comic opera	C	Pascale	Anfossi, Pasquale
83	1783	/	UK	London	King's	Vecchi burlati, I	comic opera	C	Flaterio	Anfossi, Pasquale
84	1783	/	UK	London	King's	Buona figliuola, La	/	C	/	Barthélemon, F.-H. (dir.)
85	1783	/	UK	London	King's	Avaro, L'	comic opera	C	Orgasmo	Anfossi, Pasquale
86	1785	/	UK	London	King's	Viaggiatori felici, I	comic opera	C	Patterio	Anfossi, P. (with alt.)
87	1786	/	UK	London	King's	Marchese Tulipano, Il	comic opera	C	Marchese Tulipano	Paisiello, G. - L. Cherubini
88	1786	/	UK	London	King's	Scuola de gelosi, La	comic opera	C	Lumaca	Salieri, A., e.a. / dir.: J. Mazzinghi
89	1786	/	UK	London	King's	Viaggiatori felici, I	comic opera	C	Patterio	Anfossi, Pasquale
90	1786	/	UK	London	King's	Inglese in Italia, L'	comic opera	C	Caterina	Anfossi, Pasquale

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
76	/	Teresa Oltrebelli, Michele Okelly, Teresa Scotti, Domenico Crenonini		S,01205; WW,ii.465
77	Livigni, Filippo	Viganoni, Manzoletto, Micheli, sigra. Allegranti, sigra. Lorenzini, sigra. Salpietro		S,24782,24789; GB-Lbl 907.i.179; LS,v.482
78	/	Viganoni, Manzoletto, Micheli, sigra. Lorenzini, sigra. Sestini		LS,v.489
79	Goldoni, Carlo	Viganoni, sigra. Lorenzini, sigra. Allegranti, sigra. Salpietro, Nonini		S,06323; LS,v.501
80	Badini, Carlo Francesco	Viganoni, Micheli, Nonini, sigra. Lorenzini, sigra. Salpietro, sigra. Sestini		S,03629; LS,v.509; NG,vii.394
81	Livigni, F. - A. Andrei	Sigra. Allegranti, Viganoni, sigra. Gherardi, Bartolini, sigra. Pollone, Schinotti		S,06596; LS,v.566; NG,ii.647
82	Puttini, F. - C.F. Badini	Schinotti, Bartolini, sigra. Allegranti, Viganoni, sigra. Gherardi, sigra. Pollone		S,23771; GB-Lbl 11714.b.397; LS,v.579; NG,i.423
83	/	Schinotti, Bartolini, sigra. Allegranti, Viganoni, Gherardi, sigra. Pollone	Benefit sigra. Allegranti	S,24342; LS,v.600; NG,i.423
84	/	Viganoni, Bartolini, Micheli, sigra. Pollone, sigra. Gherardi, sigra. Carnevale, sigra. Sestini	Benefit for the singers and dancers	LS,v.619
85	/	Sigra. Carnevale, Viganoni, sigra. Gherardi, Bartolini, sigra. Pollone, Schinotti	Benefit for the singers and dancers	S,03546; LS,v.621
86	/	Sigra. Ferrarese, Tasca, sigra. Schinotti, Schinotti, Babbini, sigra. Pollone		S,24805; LS,v.801
87	/	Babbini, Schinotti, sigra. Ferrarese Delbene, sigra. Sestini, miss Wheeler		S,14747; LS,v.858
88	/	Babbini, Tasca, Bartolini, Schinotti, sigra. Sestini, sigra. Sale, sigra. Ferrarese del Bene		S,21376; LS,v.870
89	/	Babbini, Tasca, Schinotti, sigra. Sestini, Miss Wheeler, sigra. Ferrarese del Bene	Benefit sigra. Sestini	LS,v.871
90	Badini, Carlo Francesco	Babbini, Simonetti, Tasca, sigra. Sestini, Miss Wheeler, sigra. Ferrarese del Bene, sigra. Morigi	Morigi's daughter sang as Voluntina	S,13205; LS,v.888; Highfill,x.315; NG,i.423

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
91	1787	/	UK	London	King's	Giannina e Bernardone	comic opera	C	Bernardone	Cimarosa, D. - L. Cherubini - Gazzaniga, G. / dir. J. Mazzinghi
92	1787	/	UK	London	King's	Tutor burlato, Il	comic opera	C	Martuo	Paistello, G. / dir.: J. Mazzinghi
93	1787	/	UK	London	King's	Schiavi per amore, Gli	comic opera	C	Monsieur Perruque	Paistello, G. / dir.: S. Storace
94	1787	5-6	F	Versailles	Château	Marchese Tulippiano, Il	opera buffa	C	/	Paistello, Giovanni
95	1787	5-6	F	Versailles	Château	Schiavi per amore, Gli	opera giocoso	C	Monsieur Perruque	Paistello, Giovanni
96	1787	5-6	F	Versailles	Château	Giannina e Bernardone	opera buffa	C	/	Cimarosa, Domenico
97	1787	5-6	F	Versailles	Château	Italiana in Londra, L'	opera buffa	C	/	Cimarosa, Domenico
98	1787	5-6	F	Versailles	Château	Gelosie villane, Le	opera buffa	C	/	Sarti, Giuseppe
99	1787	5-6	F	Versailles	Château	Frascatana, La	opera buffa	C	/	Paistello, Giovanni
100	1787	/	UK	London	King's	Re Teodoro in Venezia, Il	comic opera	C	Achmet II	Paistello, G. / dir.: J. Mazzinghi
101	1788	/	UK	London	King's	Schiavi per amore, Gli	comic opera	C	Monsieur Perruque	Paistello, G. / dir.: S. Storace
102	1788	/	UK	London	King's	Cameriera astuta, La	comic opera	C	Anselmo Buonavivente	Storace, Stephen
103	1788	/	UK	London	King's	Frascatana, La	comic opera	C	/	Paistello, G. / dir.: J. Mazzinghi
104	1789	/	F	Paris	Tuileries	[Opere buffe]	opera buffa	C	/	Tritto, G., G. Paistello, D. Cimarosa, G. Sarti, P. Guglielmi, e.a.

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
91	/	Giuseppe Calvesi, Gattolini, Domenico Cremonini, sigra. Sestini, Anna Schinotti, sigra. Benini	27 Febr: Mengozzi in place of Morigi	S.11748; GB-Lbl 907.k.1/11; LS.v.945; IN1787-88,72 ("Giuseppe Morigi")
92	/	Mengozzi, Cattolini, sigra. Benini, sigra. Sestini	MC 87.02.19: "an unexpected event prevented Morigi from appearing. Cremonini therefore read his part"	S.24149; GB-Lbl 907.k.1/9; LS.v.953; IN1787-88,72 ("Giuseppe Morigi"); not in NG, OG
93	/	Anna Storace, Giovanni Morelli, Mengozzi, sigra. Sestini, Anna Maria Schinotti		LS.v.969; IN1787-88,72 ("Giuseppe Morigi")
94	/	Anna Benini Mengozzi, Giovanni Morelli, Giuseppe Calvesi, Bernardo Mengozzi, Anna Polloni, Caterina Nardi, Domenico Cremonini		IN1787-88,194-5 ("Giuseppe Morigi")
95	/	Anna Benini Mengozzi, Giovanni Morelli, Giuseppe Calvesi, Anna Pollone, Caterina Nardi		S.21226; IN1787-88,194 ("Giuseppe Morigi")
96	/	Anna Benini Mengozzi, Giovanni Morelli, Giuseppe Calvesi, Bernardo Mengozzi, Anna Polloni, Caterina Nardi, Domenico Cremonini		IN1787-88,194-5 ("Giuseppe Morigi")
97	/	Anna Benini Mengozzi, Giovanni Morelli, Giuseppe Calvesi, Bernardo Mengozzi, Anna Polloni, Caterina Nardi, Domenico Cremonini		IN1787-88,194-5 ("Giuseppe Morigi")
98	/	Anna Benini Mengozzi, Giovanni Morelli, Giuseppe Calvesi, Bernardo Mengozzi, Anna Polloni, Caterina Nardi, Domenico Cremonini		IN1787-88,194-5 ("Giuseppe Morigi")
99	/	Anna Benini Mengozzi, Giovanni Morelli, Giuseppe Calvesi, Bernardo Mengozzi, Anna Polloni, Caterina Nardi, Domenico Cremonini		IN1787-88,194-5 ("Giuseppe Morigi")
100	partly based on Voltaire's <i>Candide</i>	Giuseppe Calvesi, Balelli, Giovanni Morelli, Vincenzo Fineschi, sigra. Storace, sigra. Sestini		S.19642a; GB-Lbl 907.k.1/8; LS.v.1025; IN1787-88,72 ("Giuseppe Morigi")
101	/	Anna Storace, Giovanni Morelli, Giuseppe Calvesi, sigra. Sestini, Anna Maria Schinotti		S.21227; LS.v.1040; ind1788-89,245 ("Giuseppe Morigi")
102	/	Giovanni Morelli, Vincenzo Fineschi, Giuseppe Calvesi, sigra. Sestini, Anna Maria Schinotti, sigra. Storace		S.04588; IN1788-89,245 ("Giuseppe Morigi"); LS.v.1045; NG,xviii.181
103	/	Giovanni Morelli, Giuseppe Calvesi, Vincenzo Fineschi, Anna Maria Schinotti, sigra. Morigi, sigra. Storace	Benefit Andrea Morigi	LS.v.1066; IN1788-89,245 ("Giuseppe Morigi")
104	Goldoni, C. G. B. Casti, e a.	Luigi Raffanelli, Carlo Rovedino, Stefano Mandini, Giuseppe Viganoni, Anna Morichelli, Rosa Balletti, e a.	Morigi: <i>Terzo Buffo Caricato</i>	IN1789-90,151 ("Giuseppe Morigi"); Castil-Blaze, 263-5

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
105	1790	/	90.02-90.12	F	Paris	Variétés	[Opere buffe]	opera	C	/	Piccini, N., A. Salieri, P. Anfossi, P. Guglielmi, G. Paisiello, D. Cimarosa, <i>e.a.</i>
106	1790	3	90.04.14 P	F	Paris	Variétés	Gelosie villane, Le	dramma giocoso	C	Mengone	Sarti, Giuseppe
107	1790	/	90.12.10 P	F	Paris	Variétés	Bella pascatrice, La	dramma giocoso	C	Maccabruno	Guglielmi, Pietro
108	1791	/	91.03-91.11	F	Paris	Feydeau	[Opere buffe]	opera buffa	C	/	Paisiello, G., A. Salieri, G. Gazzaniga, V. Martin y Soler
109	1792	/	92.02-06.16	F	Paris	Feydeau	[Opere buffe]	opera buffa	C	/	Salieri, A. L. Jadin, D. Cimarosa, <i>e.a.</i>
110	1793	/	93.01.29 P	UK	London	King's	Barbieri di Siviglia, Il	comic opera	C	/	Paisiello, G. / dir.: S. Stora
111	1793	/	93.05.14 P	UK	London	King's	Zingari in fiera, I	comic opera	C	Frappa	Paisiello, G. / dir.: S. Stora

Appendix I - Table 20

Andrea Morigi

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
105	/	Rosa Balletti, Giuseppe Viganoni, Bernardo Mengozzi, Carlo Rovedino, Filippo Scalzi, Mlle Nebel, Luigi Baffi, <i>e.a.</i>	<i>Seconda parte</i> with Filippo Scalzi and Luigi Baffi	IN1790-91,164-5 ("Giuseppe Morigi"); Castil-Blaze,269-70
106	/	Rosa Balletti, Giulia Raffanelli, Mlle Nebel, Giuseppe Viganoni, Luigi Raffanelli, Filippo Scalzi, Carlo Rovedino	<i>Seconda parte</i> with Filippo Scalzi and Luigi Baffi	S,11422; IN1790-91,164-5 ("Giuseppe Morigi"); Castil-Blaze,269
107	/	Rosa Balletti, Giuseppe Viganoni, Luigi Raffanelli, sigra. Rovedini, sigra. Marchielli, Mlle Simonet	<i>Seconda parte</i> with Stef. Mandini and Carlo Rovedini	S,03894; IN1790-91,164 ("Giuseppe Morigi"); Castil-Blaze,269
108	/	Giovanni Morelli, Carlo Rovedino, Anna Morichelli Bosello, Mlle Balletti, Maria Piccinelli Mandini, Giuseppe Viganoni, <i>e.a.</i>	<i>Secondo buffo</i>	IN1791-92,133 ("Giuseppe Morigi"); Castil-Blaze,270-4
109	/	Carlo Rovedino, Anna Morichelli Bosello, Mad. Balletti, Maria Rosa Zecchielli, Giuseppe Viganoni, Giuseppe Simoni, Bernardo Mengozzi, <i>e.a.</i>	<i>Secondo buffo</i>	IN1792-93,139 ("Giuseppe Morigi"); Castil-Blaze,274-5
110	/	Morelli, Rovedino, Kelly, Garelli, sigra. Storace		LS.v.1516-7
111	/	Morelli, Rovedino, Kelly, Braghetti, Garelli, sigra. Belloli, sigra. De Mira, sigra. Storace	93.06.01: Morigi omitted	LS.v.1547,1552

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	/	/	/	/	/	Don Calascione uomo sciocco romano	intermezzi	C	D. Calascione	/
2	1745	6	I	Venice	S Cassiano	Scialacquatore alla fiera, Lo	dramma giocoso	C	D. Pasquale	Orlandini, G. M., <i>et al.</i>
3	1745	6	I	Venice	S Cassiano	Rigiri delle cantarine, I	dramma giocoso	C	Don Fulvio	Maggiore, Francesco
4	1746	1	I	Venice	S Cassiano	Fata meravigliosa, La	dramma giocoso	C	Ronfone	Scolari, Giuseppe
5	1746	1	I	Venice	S Cassiano	Vedova accorta, La	dramma giocoso	C	Giorgione	Bertoni, F., <i>et al.</i>
6	1746	4	I	Venice	S Moisé	Facendiera, La	dramma giocoso	C	Baldone	pasticcio
7	1746	4	I	Padua	Obizzi	Facendiera, La	dramma giocoso	C	Baldone	pasticcio
8	1746	/	I	Prato	Teatro	Finta cameriera, La	divertimento giocoso	C	D. Calascione	Latilla, Gaetano
9	1747	1	I	Pisa	Pubblico	Virtuosa moderna, La	intermezzo	C	Scartaffia	/
10	1748	3	I	Florence	Cocomero	Facendiera, La	dramma	S	Baldone	pasticcio
11	1748	3	I	Florence	Cocomero	Vedova spiritosa, La	dramma giocoso	C	Giorgione	/
12	1748	5	I	Florence	Cocomero	Componimento drammatico (second part.) Virtuosa moderna, La	intermezzo	C	Scartaffia	/
13	1748	6	I	Venice	S Moisé	Semplice spiritosa, La	dramma giocoso	C	Arnolfo	"musica a piacere dei cantanti"
14	1748	6	I	Venice	S Moisé	Scuola moderna, La; o ala La maestra di buon gusto	dramma giocoso	C	Bellfiore	Clampi, Vincenzo
15	1749	1	I	Venice	S Moisé	Bertoldo Bertoldino e Cacasenno	dramma comico	C	Bertoldo	Clampi, Vincenzo
16	1749	1	I	Venice	S Moisé	Favola de' tre gobbi, La	intermezzo in Anagilda	C	March. Parpagnacco	Clampi, Vincenzo
17	1749	6	I	Verona	Rena	Facendiera, La	dramma giocoso	C	Baldone	pasticcio

Appendix I - Table 21

Carlo Paganini

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Mariangiola Paganini	"di Firenze"	S,08121
2 Borghesi, Ambrosio	Elisabetta Ronchetti, Rosa Tagliavini, Emanuel Cornaggia, Francesco Amorevoli, Maria Angiola Paganini, Alessandro Cattani, Margherita Cavalli	"di Firenze"	S,21245; W,447 ("libr.: B. Vitturi"); NG,xiii.824
3 Vitturi, Bartolomeo	Elisabetta Ronchetti, Emanuele Cornaggia, Rosa Tagliavini, Francesco Amorevoli, Maria Angela Paganini, Alessandro Cattani, Margherita Cavalli	"di Firenze"	S,19831; W,448; NG,xl.492
4 /	Elisabetta Ronchetti, Rosa Tagliavini, Emanuele Cornaggia, Angiola Paganini, Alessandro Cattani, Francesco Amorevoli, Margherita Cavalli	"di Firenze"	S,09805; W,449; NG,xvii.55
5 Borghesi, Ambrosio	Elisabetta Ronchetti, Emanuele Cornaggia, Rosa Tagliavini, Francesco Amorevoli, Alessandro Cattani, Angiola Paganini, Margherita Cavalli	"di Firenze"	S,24400; W,450
6 /	Angiola Paganini, Nicola Gorri, Luigia Peruzzi, Alessandro Cattani, Maria Maggini		S,09573; W,470
7 /	Elisabetta Ronchetti, Angiola Paganini, Nicola Gorri, Luigia Peruzzi, Alessandro Cattani, Maria Maggini	Ded. by Maria Angela Paganini "e compagni"	S,09572
8 /	Angiola Paganini, Margherita Landi, Artemisia Landi, Alessandro Cattani, Carolina Serafin	"di Firenze"	S,10433
9 /	Mariangiola Paganini	"di Firenze"; ded. by Maria Paganini "e compagni"	S,25061
10 /	Angiola Paganini, Margherita Landi, Gaetano Lanetti, Anna Barchetti, Giuseppe Ducci, Antonio Valletti, Giuseppe Compstoff (mute role)	Request and permission granted to Carlo Paganini to perform burlette in musica	S,09574; W,W.i.320
11 Borghesi, Ambrosio	Angiola Paganini, Margherita Landi, Gaetano Lanetti, Anna Barchetti, Giuseppe Ducci, Antonio Valletti, Maria Maddalena Parrini	"di Firenze"; C. Paganini headed the troupe	S,24438; W,W.i.321
12 /	Angiola Paganini		S,05999; W,W.i.321
13 Goldoni, C. (with alt.)	Livia Segantini, Rodegonda Travaglia, Anna Bastiglia, Maria Angiola Paganini, Giuseppe Cosino, Caterina Baratti		S,21603; W,494
14 Palomba, A - C. Goldoni	Livia Segantini, Maria Angiola Paganini, Rodegonda Travaglia, Anna Bastiglia, Caterina Baratti, Giuseppe Cosmi		S,21392; W,495; NG,iv.509
15 Goldoni, Carlo	Livia Segantini, Anna Bastiglia, Rodegonda Travaglia, Caterina Baratti, sig. Bassani d'anni 8, Maria Angiola Paganini, Francesco Carrattoli, Giuseppe Cosmi		S,04001; W,514; NG,iv.509
16 Goldoni, Carlo	Angiola Paganini, Francesco Carrattoli, Giuseppe Cosmi		S,09831; W,515; NG,iv.509
17 /	Orsola Strambi, Anna Bastiglia, Ottavia Barbarini, Angiola Paganini, Marcantonio Mareschi	"fiorentino"; ded. by the "compartecipi"	S,09575

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
18	1749	6	/	Verona	Rena	Maestra di scola, La	dramma giocoso	C	Belfiore	Ciampi, Vincenzo
19	1750	1	/	Verona	Rena	Bertoldo Bertoldino e Cacasenno	dramma giocoso	C	Bertoldino	/
20	1750	1	/	Verona	Rena	Favola de' tre gobbi, La	intermezzo	C	Conte Bellavita	/
21	1750	3	/	Milan	Regio-Ducale	Arcadia in Brenta, L'	dramma comico	C	Conte Bellezza	/
22	1750	3	/	Milan	Regio-Ducale	Bertoldo, Bertoldino e Cacasenno	dramma giocoso	C	Bertoldino	pasticcio
23	1750	3	/	Milan	Regio-Ducale	Componimento drammatico (second part:) Favola de' tre gobbi, La	intermezzo	C	Conte Bellavita	/
24	1750	/	50.06 P	Padua	Obizzi	Bertoldo, Bertoldino e Cacasenno	dramma giocoso	C	Bertoldino	/
25	1750	/	50.06 P	Padua	Obizzi	Favola de' tre gobbi, La	intermezzo in Il corsaro punito	C	Conte Bellavita	/
26	1750	/	/	Turin	Carignano	Componimento drammatico (second part:) Tre gobbi rivali in amore	intermezzo	C	Conte Bellavista	/
27	1751	1	50.12.26 P	Florence	Pergola	Tre gobbi rivali, I	intermezzo in Mitridate	C	Conte Bellavita	Ciampi, Vincenzo
28	1751	1	51.01.11 P	Florence	Pergola	Scialacquatore, Lo	intermezzo	C	Fabrizio Fabbioni	Orlandini, G. M. or L. Minuti?
29	1751	1	before 51.02.03 P	Florence	Pergola	Vecchio Burlato, Il	intermezzo	C	Belfiore	/
30	1751	3	/	Milan	Regio-Ducale	Arcadia in Brenta, L'	dramma comico	C	Conte Bellezza	/
31	1751	3	/	Milan	Regio-Ducale	Mondo della luna, Il	dramma giocoso	C	Buonafede	/
32	1751	6	/	Turin	Carignano	Facendiera, La	dramma giocoso	C	Baldone	/
33	1752	1	51.12 T	Vercelli	Teatro della città	Facendiera, La	dramma giocoso	C	Baldone	/
34	1752	/	/	Vercelli	Teatro della città	Mondo della luna, Il	dramma giocoso	C	Buonafede	/

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Carlo Paganini

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
18	Goldoni, Carlo	Orsola Strambi, Angiola Paganini, Barbarini, Marcantonio Mareschi, Valletti, Bastiglia, Baratti	"fiorentino", ded. by the "compartecipi"	S.14642
19	/	Orsola Strambi, Anna Bastiglio, Ottavia Barberini, Caterina Baratti, Angiola Paganini, Marcantonio Mareschi, Antonio Valletti	"fiorentino", ded. by the "compartecipi"	S.04004
20	/	Angiola Paganini, M. Antonio Mareschi, Antonio Valletti		S.09832
21	/	Angiola Sartori, Nicola Peretti, Maria Angiola Paganini, Anna Castelli, Giovanni Leonardi, Agostino Bossi		S.02363
22	/	Nicola Peretti, Anna Castelli, Angiola Sartori, Ambrogio Ghezzi, Angiola Paganini, Giovanni Leonardi, Angiolo Tanara		S.04002
23	/	Angiola Paganini, Giovanni Leonardi, Ambrogio Ghezzi		S.05994
24	/	Sebastiano Emiliani, Laura Brascagli, Angela Sartori, Marco Antonio Mareschi, Angiola Paganini, Giovanni Leonardi		S.04003
25	/	Angiola Paganini, Giovanni Leonardi, Marco Antonio Mareschi		S.06699
26	Goldoni, Carlo	Angiola Paganini, Ambrosino, Pietro Bigiogero	"di Firenze"	S.05998
27	Goldoni, Carlo	Maria Angela Paganini, Niccolò Petri, Antonio Valletti, Giuseppe Compostof	Giuseppe M. Orlandini, impr.	S.23545, 15659; WW.1330-1
28	/	Maria Angiola Paganini, Niccolò Petri		S.21243; WW.ii.133
29	/	Maria Paganini, Niccolò Petri		S.24363; WW.ii.134
30	/	Angiola Cattarina Riboldi, Carlo Ambrogio Gradai, Cattarina Tedeschi, Maria Angiola Paganini, Giovanni Leonardi, Ambrogio Ghezzi		S.02365
31	/	Caterina Riboldi, Gian Ambrogio Grandatis, Caterina Tedeschi, Maria Angela Paganini, Giovanni Leonardi, Ambrogio Ghezzi		S.15867
32	/	Giuseppa Ucedo, Angiola Paganini, Regina Ronchetti, Madalena Pirovana, Ambrogio Ghezzi, Pietro Bigiogero	"di Firenze"	S.09576
33	/	Angiola Paganini, sig. Allone, Teresa Crespi, Anna Chiani De Hè, sig. Pellegrino		S.09577
34		Caterina Tedeschi, Angiola Maria Paganini, Giuseppe Quaglia, Ambrogio Ghezzi, Ippolita Mondina, Filippo Sedatti		S.15868

Carlo Paganini

Appendix I - Table 21

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
35	1752	/	I	Vercelli	Teatro della città	Vedova accorta, La	dramma giocoso	C	Giorgione	/
36	1752	/	I	Turin	Teatro	Mondo al rovescio, Il; o sia Le donne che comandano	dramma bernesco	C	Giacinto	/
37	1754	/	G	Potsdam	Hoftheater	Bertoldino alla corte del re Alboino	intermezzi	C	Bertoldino	/
38	1757	/	I	Novara	Casa Petazzi	Filosofo di campagna, Il	dramma giocoso	C	Nardo	Galuppi, Baldassare
39	1758	/	I	Piacenza	Regio-Ducale	Bertoldo Bertoldino e Cacasemmo	dramma giocoso	C	Bertoldino	Ciampi, Vincenzo
40	1759	/	I	Bergamo	Teatro della città	Due vecchi rivali, I	dramma giocoso	C	Baldone	Pergolesi, Gio. Battista
41	1760	/	UK	London	King's	Mondo della luna, Il	dramma giocoso	C	Buonafede	Galuppi, B. / dir.: G. Cocchi
42	1761	/	UK	London	King's	Filosofo di campagna, Il	dramma giocoso	C	Nardo	Galuppi, B. / dir.: G. Cocchi
43	1761	/	UK	London	King's	Tre gobbi rivali, I	dramma giocoso	C	Conte Bella Vita	/
44	1761	/	UK	London	King's	Pescatrici, Le	opera comica	C	Frisselloni	Bertoni, Ferdinando
45	1761	/	UK	London	King's	Mercato di Malmantile, Il	opera comica	C	Lampridio	Fischietti, Domenico
46	1762	/	UK	London	King's	Bertoldo Bertoldino e Cacasemmo alla corte del re Alboino	opera comica	C	Bertoldino	Ciampi, V. / dir.: G. Cocchi
47	1762	/	UK	London	King's	Famiglia in scompiglio, La	dramma giocoso	C	Geronio	Cocchi, Gioacchino
48	1763	/	I	Alessandria	Solero	Famiglia in scompiglio, La	dramma giocoso	C	Geronio	Cocchi, Gioacchino

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Carlo Paganini

LIBRETTIST	COMPANY	COMMENTS	SOURCE
35 /	Angiola Paganini, Ambrogio Ghezzi, Filippo Sidotti, Cattarina Tedeschi, Giuseppe Quaglia, Ippolita Mondini		S,24405
36 Goldoni, Carlo	Angiola Paganini, Giovanni Leonardi, Filippo Sidotti, Catterina Tedeschi, Giuseppe Quaglia, Ippolita Mondini		S,15842
37 /	Angela Paganini, Filippo Sidotti		S,03989
38 Goldoni, Carlo	Teresa d'Ucedo, Domenico Jazzi, Angiola Paganini, Pietro Biggiogero, Pietro Leonardi		S,10358
39 /	Giuseppe Biggiogero, Teresa d'Ucedo, Lucia Frigeria, Pietro Malagrida, Pietro Leonardi, Pietro Biggiogero		S,04011
40 /	Giuseppa Biggiogero, Perina Rampazzi, Teresa Alberia, Pietro Biggiogero, Rosa Banti, Gaetano Monza	"virtuoso di S.M. prusiana"	S,08596, not in NG, OG
41 Goldoni, Carlo	Pietro Sorbelloni, Angiola Paganini, Christiani Tedeschino, Angiola Calori, Gaetano Quilici, Teresa Eberardi		S,15877; LS,iv.826
42 Goldoni, Carlo	Angiola Calori, Pietro Sorbelloni, Angiola Paganini, Christiano Tedeschino, Gaetano Quilici, Teresa Eberardi	"Virtuoso di S.M. il Re di Prussia"	S,10369; GB-Lbl 907.i.9/2; LS,iv.836
43 /	Angiola Paganini, Gaetano Quilici, Christiano Tedeschino		LS,iv.848
44 /	Angiola Calori, Pietro Sorbelloni, Angiola Paganini, Christiano Tedeschino, Gaetano Quilici, Teresa Eberardi	"Virtuoso di S.M. il Re di Prussia"	GB-Lbl 11712.a.57; LS,iv.862
45 /	Angiola Paganini, Rosa Curioni, Angiola Sartori, Giovanni Battista Zonca, Teresa Eberardi, Pietro Leonardi		S,15444; LS,iv.901
46 Goldoni, Carlo	Rosa Curioni, Angiola Sartori, Angiola Paganini, Giovanni Battista Zonca, Pietro Leonardi, Teresa Eberardi	"Virtuoso del Re di Prussia"	S,04015; GB-Lbl 11714.b.23; LS,iv.911
47 Bottarelli, Cia. Gualberto	Angiola Paganini, Giovanni Battista Zonca, Angiola Sartori, Rosa Curioni, Teresa Eberardi, Pietro Leonardi	"Virtuoso di S.M. il Re di Prussia"	S,09644; LS,iv.927; GB-Lbl 907.i.9/5
48 /	Angiola Paganini, Nicodemo Calcine, Anna Gallo, Pietro Biggiogero, Anna Penachi, Giacomo Lambertini	"Virtuoso del Re di Prussia"	S,09645

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1741	5	/	I	Pisa	Pubblico	/	/		/	/
2	1742	1	42.01.22 P	I	Florence	Cocomero	Tio Manlio	dramma	S	Decio and Geniurio	Fini, Michele
3	1742	6	42.09.06 P	I	Florence	Coletti	Marchese sgrana, Il	divertimento giocoso	C	Checchina	Auletta, Pietro
4	1742	6	/	I	Florence	Coletti	Amore vuol sofferenza	divertimento giocoso	C	Vastarella	Leo, Leonardo
5	1743	1	/	I	Bologna	Formagliari	Finta cameriera, La	dramma giocoso	C	Betta	Latilla, Gaetano
6	1743	1	/	I	Bologna	Formagliari	Libertà novica, La	dramma giocoso	C	Flaminia	Capua, Rinaldo di
7	1743	1	43.01.12 D	I	Bologna	Formagliari	Olimpiade, L'	dramma	S	Argene	pasticcio
8	1743	1	43.02.13 D	I	Bologna	Formagliari	Cajo Fabricio	dramma	S	Turio	/
9	1743	3	/	I	Leghorn	S Sebastiano	Finta cameriera, La	divertimento giocoso	C	Giocondo	Latilla, Gaetano
10	1743	6	/	I	Venice	S Moisè	Orazio	opera barbesca	C	Giacomina	Latilla, G. - G.B. Pergolesi
11	1744	1	/	I	Venice	S Moisè	Finta cameriera, La	divertimento giocoso	C	Giocondo	Latilla, Gaetano
12	1744	1	/	I	Venice	S Moisè	Fiammetta, La	opera barbesca	C	Fiammetta	pasticcio
13	/	/	/	/	/	/	Don Calascione uomo sciocco romano	intermezzi	C	Betta	/
14	1745	6	/	I	Venice	S Cassiano	Scialacquatore alla fiera, Lo	dramma giocoso	C	Delfina	Orlandini, G. M., e a.
15	1745	6	/	I	Venice	S Cassiano	Rigiri delle cantarine, I	dramma giocoso	C	Erdina	Maggiore, Francesco

Appendix I - Table 22

Maria Angiola Paganini

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	/		Piovano 1906, 724n
2 Noris, Matteo	Giuseppe Ciacchi, Girolama Tearelli, Teresa Iner, Mariana Iner, Nunziata Scardabelli		S, 23237; W, W.i. 291; not in NG, OG
3 Palomba, Antonio	Giuseppe Laschi, Maria Longini, Lucrezia Longini, Gaetano Lanetti, Antonio Lotini, Anna Rigacci		S, 14740; W, W.i. 295-6
4 Federico, Gennaro Antonio	Filippo Laschi, Gaetano Lanetti, Lucrezia Longini, Maria Longini, Antonio Lotini, Anna Rigacci		S, 01524; W, W.i. 296
5 /	Eugenia Mellini Fanti, Costanza Rosignoli, Giuseppe Ristorini, Gaspara Becheroni, Francesco Baglioni, Gaetano Maggioni		S, 10420
6 /	Giuseppe Ristorini, Francesco Baglioni, Costanza Rosignoli, Luigi Ristorini, Gaetano Maggioni, Gaspara Becheroni, Annunziata Scardabelli		S, 14236
7 /	Pasquale Negri, Margherita Chimenti, Francesco Barlocci, Luigi Ristorini, Annunziata Scardabelli		S, 16947
8 Zeno, Apostolo	Francesca Barlocci, Pasquale Negri, Margherita Chimenti, Eugenia Mellini Fanti, Costanza Rosignoli, Girolama Boccabianca		S, 04422
9 /	Pietro Compassi, Caterina Chiaveri, Caterina Brogi, Pietro Pertici, Gio. Battista Bianchi, Bartolomeo Cherubini, Anna Gaschi	Pietro Pertici, impr.	S, 10421
10 Palomba, Antonio	Pellegrino Gaggiotti, Anna Querzoli, Agata Sani, Grazia Melini, Filippo Laschi		S, 17324; W, 425
11 Barlocci, Gio. Gualberto	Pellegrino Gaggiotti, Anna Querzoli Laschi, Grazia Melini, Luisa Peruzzi, Filippo Laschi, Caterina Castelli		S, 10425; W, 443
12 /	Anna Querzoli, Caterina Castelli, Pellegrino Gaggiotti, Grazia Melini, Agata Sani, Filippo Laschi, Giovanni Benvenuti		S, 10129; W, 426 ("P: 1743, 1")
13 /	Carlo Paganini		S, 08121
14 Borghesi, Ambrogio	Elisabetta Ronchetti, Rosa Tagliavini, Emanuel Cornaggia, Francesco Amorevoli, Alessandro Cattanei, Carlo Paganini, Margherita Cavalli	"di Firenze"	S, 21245; W, 447 ("libr.: B. Vitturi"); NG, xiii. 824
15 Vitturi, Bartolomeo	Elisabetta Ronchetti, Emanuele Cornaggia, Rosa Tagliavini, Francesco Amorevoli, Carlo Paganini, Alessandro Cattanei, Margherita Cavalli	"di Firenze"	S, 19831; W, 448; NG, xl. 492

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1746	1	I	Venice	S Cassiano	Fata meravigliosa, La	dramma giocoso	C	Carmenta	Scolari, Giuseppe
17	1746	1	I	Venice	S Cassiano	Vedova accorta, La	dramma giocoso	C	Lisetta	Bertoni, F., e.a.
18	1746	4	I	Venice	S Moisè	Facendiera, La	dramma giocoso	C	Checchina	pasticcio
19	1746	4	I	Padua	Obizzi	Facendiera, La	dramma giocoso	C	Checchina	pasticcio
20	1746	6	I	Prato	Teatro	Finta cameriera, La	di vertimento giocoso	C	Giocondo	Latilla, Gaetano
21	1747	1	I	Pisa	Pubblico	Virtuosa moderna, La	intermezzo	C	Elisa	/
22	1747	6	I	Lucca	Teatro	Artaserse	dramma	S	Artaserse	Scarlatti, Giuseppe
23	1748	3	I	Florence	Cocomero	Facendiera, La	dramma	C	Checchina	pasticcio
24	1748	3	I	Florence	Cocomero	Vedova spiritosa, La	dramma giocoso	C	Lisetta	/
25	1748	5	I	Florence	Cocomero	Componimento drammatico (first part)	cantata		Lisinga	/
26	1748	5	I	Florence	Cocomero	Componimento drammatico (second part): La virtuosa moderna	intermezzo	C	Elisa	/
27	1748	6	I	Venice	S Moisè	Semplice spiritosa, La	dramma giocoso	C	Agnese	"musica a piacere dei cantanti"
28	1748	6	I	Venice	S Moisè	Scuola moderna, La; o sia La maestra di buon gusto	dramma giocoso	C	Drusilla	Ciampi, Vincenzo
29	1749	1	I	Venice	S Moisè	Bertoldo Bertoldino e Cacasenno	dramma comico	C	Menghina	Ciampi, Vincenzo
30	1749	1	I	Venice	S Moisè	Favola de' tre gobbi, La	intermezzo in Anagilda	C	Mad. Vezzosa	Ciampi, Vincenzo

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Maria Angiola Paganini

LIBRETTIST	COMPANY	COMMENTS	SOURCE
16 /	Elisabetta Ronchetti, Rosa Tagliavini, Emanuelle Cornaggio, Carlo Paganini, Alessandro Cattani, Francesco Amorevoli, Margherita Cavalli	"di Firenze"	S,09805; W,449; NG,xvii.55
17 Borghesi, Ambrogio	Elisabetta Ronchetti, Emanuele Cornaggio, Rosa Tagliavini, Francesco Amorevoli, Alessandro Cattani, Carlo Paganini, Margherita Cavalli	"di Firenze"	S,24400; W,450
18 /	Nicola Gori, Luigia Peruzzi, Carlo Paganini, Alessandro Cattani, Maria Maggini		S,09572; W,470
19 /	Elisabetta Ronchetti, Nicola Gori, Luigia Peruzzi, Carlo Paganini, Alessandro Cattani, Maria Maggini	Ded. by Maria Angela Paganini "e compagni"	S,09572
20 /	Margherita Landi, Artemisia Landi, Alessandro Cattani, Carlo Paganini, Carolina Serafin	"di Firenze"	S,10433
21 /	Carlo Paganini	"di Firenze", ded. by Maria Paganini "e compagni"	S,25061
22 Metastasio, Pietro	Caterina Funagalli, Carlo Cariani, Filippo Elisi, Maria Maddalena Parigi, Violante Masi		S,02986; NG,xvi.579
23 /	Margherita Landi, Gaetano Lanetti, Anna Barchetti, Carlo Paganini, Giuseppe Ducci, Antonio Valletti, Giuseppe Compstoft (mute role)		S,09574; WW,i.320
24 Borghesi, Ambrogio	Gaetano Lanetti, Margherita Landi, Anna Barchetti, Carlo Paganini, Giuseppe Ducci, Antonio Valletti, Maria Maddalena Parrini	"di Firenze"	S,24438; WW,i.321
25 /	Margherita Landi, Niccolò Berardi	"di Firenze"	S,05999; WW,i.321
26 /	Carlo Paganini		S,05999; WW,i.321
27 Goldoni, C. (with alt.)	Livia Segantini, Rodegonda Travaglia, Anna Bastiglia, Carlo Paganini, Giuseppe Cosino, Caterina Baratti		S,21603; W,494
28 Palomba, A - C. Goldoni	Livia Segantini, Rodegonda Travaglia, Carlo Paganini, Anna Bastiglia, Caterina Baratti, Giuseppe Cosmi		S,21392; W,495; NG,iv.509
29 Goldoni, Carlo	Livia Segantini, Anna Bastiglia, Rodegonda Travaglia, Caterina Baratti, sig. Bassani d'anni otto, Carlo Paganini, Francesco Carrattoli, Giuseppe Cosmi		S,04001; W,514; NG,iv.509
30 Goldoni, Carlo	Carlo Paganini, Francesco Carrattoli, Giuseppe Cosini		S,09831; W,515; NG,iv.509

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1749	3	49.04.13 P	I	Florence	Cocomero	Catone in Uliva	dramma	S	Marzia	Orlandini, G.M. (dir.)
32	1749	3	49.05.21 P	I	Florence	Cocomero	Arsace	dramma	S	Statire	Orlandini, Giuseppe Maria
33	1749	6	/	I	Verona	Rena	Facendiera, La	dramma giocoso	C	Checchina	pasticcio
34	1749	6	/	I	Verona	Rena	Maestra di scola, La	dramma giocoso	C	Drusilla	Ciampi, Vincenzo
35	1750	1	/	I	Verona	Rena	Bertoldo Bertoldino e Cacasenno	dramma giocoso	C	Menghina	/
36	1750	1	/	I	Verona	Rena	Favola de' tre gobbi, La	intermezzo	C	Mad. Vezzosa	/
37	1750	3	/	I	Milan	Regio-Ducale	Arcadia in Brenta, L'	dramma comico	C	Mad. Lindora	/
38	1750	3	/	I	Milan	Regio-Ducale	Bertoldo Bertoldino e Cacasenno	dramma giocoso	C	Menghina	pasticcio
39	1750	3	/	I	Milan	Regio-Ducale	Componimento drammatico (first part)	[cantata]		Lisinga	/
40	1750	3	/	I	Milan	Regio-Ducale	Componimento drammatico (second part): La favola de' tre gobbi	intermezzo	C	Mad. Vezzosa	/
41	1750	4	50.06 P	I	Padua	Obizzi	Favola de' tre gobbi, La	intermezzo in Il corsaro punito	C	Mad. Vezzosa	/
42	1750	4	50.06 P	I	Padua	Obizzi	Bertoldo Bertoldino e Cacasenno	dramma giocoso	C	Menghina	/
43	1750	/	/	I	Turin	Carignano	Componimento drammatico (first part)	cantata		Lisinga	/
44	1750	/	/	I	Turin	Carignano	Componimento drammatico (second part): Tre gobbi rivali in amore	intermezzo	C	Mad. Vezzosa	/
45	1751	1	50.12.26 P	I	Florence	Pergola	Tre gobbi rivali, I	intermezzo in Mitridate	C	Mad. Vezzosa	Ciampi, Vincenzo

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Maria Angiola Paganini

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
31	Metastasio, Pietro	Giuseppe Meisner, Giuseppe Prona, Rosa Tagliarini, Caterina Bartolini, Eleonora Castelli		S,05261; WW.i.325
32	Salvi, Antonio	Giuseppe Prona, Rosa Tagliavini, Giuseppe Meisner, Caterina Bartolini, Maria Eleonora Castelli		S,02876 ("P. 1748,3"); WW.i.325
33	/	Orsola Strambi, Anna Bastiglia, Ottavia Barbarini, Carlo Paganini, Marcantonio Mareschi	"fiorentina"; ded. by the "compartecipi"	S,09575
34	Goldoni, Carlo	Orsola Strambi, Anna Bastiglia, Carlo Paganini, Ottavia Barbarini, Cattarina Baratti, Marcantonio Mareschi, Antonio Valletti	"fiorentina"; ded. by the "compartecipi"	S,14642
35	/	Orsola Strambi, Anna Bastiglio, Ottavia Barberini, Caterina Baratti, Carlo Paganini, Marcantonio Mareschi, Antonio Valletti	"fiorentina"; ded. by the "compartecipi"	S,04004
36	/	Carlo Paganini, M. Antonio Mareschi, Antonio Valletti		S,09832
37	/	Angiola Sartori, Nicola Peretti, Anna Castelli, Carlo Paganini, Giovanni Leonardi, Agostino Bossi		S,02363
38	/	Nicola Peretti, Anna Castelli, Angiola Sartori, Ambrogio Ghezzi, Carlo Paganini, Giovanni Leonardi, Angiolo Tanara		S,04002
39	/	Anna Castelli, Angiola Sartori		S,05994
40	/	Carlo Paganini, Giovanni Leonardi, Ambrogio Ghezzi		S,05994
41	/	Carlo Paganini, Giovanni Leonardi, Marco Antonio Mareschi		S,06699
42	/	Sebastiano Emiliani, Laura Brascagli, Angela Sartori, Marco Antonio Mareschi, Carlo Paganini, Giovanni Leonardi	Ded. by Filippo Dessales	S,04003
43	/	Giuseppe Ucedo, Madalena Pirovana	"di Firenze"	S,05998
44	Goldoni, Carlo	Carlo Paganini, Ambrosini, Pietro Bibiogero	"di Firenze"	S,05998
45	Goldoni, Carlo	Carlo Paganini, Niccola Petri, Antonio Valletti, Giuseppe Compostof	Giuseppe M. Orlandini, impr.	S,23545, 15659; WW.i.330-1

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
46	1751	1	I	Florence	Pergola	Scialacquatore, Lo	intermezzo	C	Mad. Lindora	Orlandini, G. M. or L. Minuti?
47	1751	1	I	Florence	Pergola	Vecchio burlato, Il	intermezzo	C	Druella	/
48	1751	3	I	Milan	Regio-Ducale	Arcadia in Brenta, L'	dramma comico	C	Mad. Lindora	/
49	1751	3	I	Milan	Regio-Ducale	Mondo della luna, Il	dramma giocoso	C	Lisetta	/
50	1751	6	I	Turin	Carignano	Facendiera, La	dramma giocoso	C	Checchina	/
51	1751	/	I	Turin	Palazzo Duca di Borgogna	Componimento drammatico	/		Giunone	Leoni, Pietro Maria
52	1752	1	I	Vercelli	T. della città	Facendiera, La	dramma giocoso	C	Checchina	/
53	1752	/	I	Vercelli	T. della città	Mondo della luna, Il	dramma giocoso	C	Lisetta	/
54	1752	5	I	Vercelli	T. della città	Vedova accorta, La	dramma giocoso	C	Lisetta	/
55	1752	6	I	Turin	T. di Torino	Mondo al rovescio, Il; o sia Le donne che comandano	dramma bernesco	C	Cintia	/
56	1754	/	G	Potsdam	Hoftheater	Bertoldino alla corte del re Alboino	intermezzi	C	Menghina	/
57	1757	1	I	Novara	Casa Petazzi	Filosofo di campagna, Il	dramma giocoso	C	Lesbina	Galuppi, Baldassare
58	1758	1	I	Milan	Regio-Ducale	Eroe cinese, L'	dramma	S	Urania	Piazza, Gaetano
59	1758	1	I	Milan	Regio-Ducale	Ipermestra, L'	dramma	S	Elpnice	Galuppi, Baldassare
60	1759	1	I	Lodi	T. di Lodi	Olimpiade, L'	dramma	S	Aristea	Tractia, Tomasso

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Maria Angiola Paganini

LIBRETTIST	COMPANY	COMMENTS	SOURCE
46	Carlo Paganini, Nicola Petri		S.21243; WW,ii.133
47	Carlo Paganini, Nicola Petri		S.24363; WW,ii.134
48	Angiola Cattarina Riboldi, Carlo Ambrogio Gradati, Cattarina Tedeschi, Carlo Paganini, Giovanni Leonardi, Ambrogio Ghezzi		S.02365
49	Carlo Paganini, Caterina Riboldi, Gian Ambrogio Grandatis, Caterina Tedeschi, Giovanni Leonardi, Ambrogio Ghezzi		S.15867
50	Giuseppa Ucedo, Carlo Paganini, Regina Ronchetti, Madalena Pirovana, Ambrogio Ghezzi, Pietro Bibiogero	"di Firenze"	S.09376
51	Gaetano Pompeo Basteris, Teresa Mazzola	"In occasione della nascita del duca di Borgogna"	S.12972; Piperno,243; not in NG, OG
52	Carlo Paganini, sig. Allone, Teresa Crespi, Anna Chiari De Hè, sig. Pellerino		S.09377
53	Carlo Paganini, Caterina Tedeschi, Giuseppe Quaglia, Ambrogio Ghezzi, Ippolita Mondina, Filippo Sedatti		S.15868
54	Carlo Paganini, Ambrogio Ghezzi, Filippo Sidotti, Cattarina Tedeschi, Giuseppe Quaglia, Ippolita Mondini		S.24405
55	Carlo Paganini, Giovanni Leonardi, Filippo Sidotti, Cattarina Tedeschi, Giuseppe Quaglia, Ippolita Mondini		S.15842
56	Carlo Paganini, Filippo Sidotti		S.03989
57	Teresa d'Ucedo, Domenico Jazzi, Carlo Paganini, Pietro Bigiogero, Pietro Leonardi		S.10358
58	Giuseppe Tibaldi, Gio. Domenico Giardini, Caterina Gabrieli, Carlo Martinenghino		S.09196; OG,iii.356 ("P: 1757")
59	Giuseppe Tibaldi, Caterina Gabrielli, Domenico Chardini, Carlo Martinenghino, Giuseppe Dondi		S.13586; NG,vii.137
60	Pellegrino Ugolini, Rosa Baruffi, Antonio Priorino, Giuseppa Dondi, Giuseppe Viganti	"di Firenze"	S.16974

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
61	1760	/	60.11.22 P	UK	London	King's	Mondo della luna, II	dramma giocoso	C	Lisetta	Galuppi, B. / dir.: G. Cocchi
62	1761	/	61.01.06 P	UK	London	King's	Filosofo di campagna, II	dramma giocoso	C	Lesbina	Galuppi, B. / dir.: G. Cocchi
63	1761	/	61.03.09 P	UK	London	King's	Tre gobbi rivali, I	opera comica	C	Mad. Vezzosa	/
64	1761	/	61.04.28 P	UK	London	King's	Pescatrici, Le	opera comica	C	Lesbina	Bertoni, Ferdinando
65	1761	/	61.11.10 P	UK	London	King's	Mercato di Malmantile, II	opera comica	C	Lena	Fischietti, Domenico
66	1762	/	62.01.11 P	UK	London	King's	Bertoldo Bertoldino e Cacasereno alla corte del re Alboino	opera comica	C	Menghina	Ciampi, V. / dir.: G. Cocchi
67	1762	/	62.04.03 P	UK	London	King's	Famiglia in scompiglio, La	dramma giocoso	C	Fiammetta	Cocchi, Gioacchino
68	1763	4	63.04 P	I	Alessandria	Solerio	Famiglia in scompiglio, La	dramma giocoso	C	Fiammetta	Cocchi, Gioacchino
69	1763	6	/	I	Milan	Ducale	/	/	/	/	/
70	1765	4	65.08 P	I	Brescia	Erranti	Matrimoni in maschera, I	dramma giocoso	C	Nanna	Rutini, Gio. Marco
71	1767	1	/	I	Pavia	Omodeo	Didone abbandonata, La	dramma	S	Didone	/
72	1772	6	/	I	Palermo	S Cecilia	Olimpiade, L'	dramma	S	Aristea	pasticcio
73	1773	1	/	I	Palermo	S Cecilia	Adriano in Siria	dramma	S	Emirena	pasticcio
74	1773	1	/	I	Palermo	/	Farnace, II	dramma serio	S	/	/
75	1773	1	/	I	Palermo	/	Olimpiade, L'	dramma serio	S	/	/

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Maria Angiola Paganini

LIBRETTIST	COMPANY	COMMENTS	SOURCE
61	Goldoni, Carlo	Pietro Sorbelloni, Carlo Paganini, Christiano Tedeschini, Angiola Calori, Gaetano Quilici, Teresa Eberardi	S.15877; LS.iv.826
62	Goldoni, Carlo	Angiola Calori, Pietro Sorbelloni, Carlo Paganini, Christiano Tedeschino, Gaetano Quilici, Teresa Eberardi	S.10369; GB-Lbl 907.i.9/2; LS.iv.836
63	/	Carlo Paganini, Gaetano Quilici, Christiano Tedeschino	LS.iv.848
64	/	Angiola Calori, Pietro Sorbelloni, Carlo Paganini, Christiano Tedeschino, Gaetano Quilici, Teresa Eberardi	GB-Lbl 1712.a.57; LS.iv.862
65	/	Carlo Paganini, Rosa Curioni, Angiola Sartori, Giovanni Battista Zonca, Teresa Eberardi, Pietro Leonardi	S.15444; LS.iv.901
66	Goldoni, Carlo	Rosa Curioni, Angiola Sartori, Carlo Paganini, Giovanni Battista Zonca, Pietro Leonardi, Teresa Eberardi	S.04015; GB-Lbl 11714.b.23; LS.iv.911
67	Bottarelli, Glo. Gualberto	Carlo Paganini, Giovanni Battista Zonca, Angiola Sartori, Rosa Curioni, Teresa Eberardi, Pietro Leonardi	S.09644; GB-Lbl 907.i.9/5; LS.iv.927
68	/	Carlo Paganini, Nicodemo Calcine, Anna Gallo, Pietro Biggiogero, Anna Penachi, Giacomo Lambertini	S.09645
69	/	/	Piovano 1906,724n
70	/	Bartolameo Schirolli, Teresa Piatti, Giacomo Cerri, Giuseppe Lombardi, Giuseppe Sechioni, Vincenzo Goresi	S.15133
71	/	Gio. Domenico Giradini, Giacomo Croce, Teresa Mongis, Carlo Bonomo, Lucia Visconti	S.07828
72	/	Nicolò Caldara, Agnese della Nave, Grazie d'Aniello, Pietro Benedetti, Angela Altieri	S.17006
73	/	Grazia d'Aniello, Nicolò Caldara, Agnese della Nave, Pietro Benedetti, Angiola Altieri	S.00433
74	/	Pietro Benedetti, Nicolò Calderola, Grazia d'Aniello, Agnese della Nave, Angiola Altieri	IN1773.37
75	/	Pietro Benedetti, Nicolò Calderola, Grazia d'Aniello, Agnese della Nave, Angiola Altieri	IN1773.37

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1763	/	/	I	Rome	Capranica	Serva spiritosa, La; o siano Li ripieghi della medesima	farsetta	C	Matilde	Anfossi, Pasquale
2	1766	1	66.01.01 P	I	Milan	Regio-Ducale	Temistocle, Il	dramma	S	Neote	Monza, Carlo Antonio
3	1767	1	67.01 P	I	Milan	Regio-Ducale	Antigono	dramma	S	Clearco	Guglielmi, Pietro
4	1767	1	/	I	Milan	Regio-Ducale	Clemenza di Tito, La	dramma	S	Publio	Piatania, Ignazio
5	1768	/	68.10 P	I	Alessandria	Solerio	Merope	dramma	S	Trasimede	pasticcio
6	1769	/	69.11.07 P	UK	London	King's	Contadine bizzarre, Le	comic opera	C	Lucio	Piccini N. / dir.: P. Guglielmi
7	1770	/	70.01.13 P	UK	London	King's	Ezio	opera	S	Valentiniano III	Guglielmi, Pietro
8	1770	/	70.02.06 P	UK	London	King's	Padre e il figlio rivali, Il	comic opera	C	Ernesto	Giordani, Tommaso
9	1770	/	70.03.22 P	UK	London	King's	Glossa re di Giuda	oratorio		Ismaele	Bach, Johann Christian
10	1770	/	70.03.31 P	UK	London	King's	Costanza di Rosinella, La [=La sposa fedele]	comic opera	C	Conte	Guglielmi, Pietro
11	1770	/	70.06.12	UK	London	King's	Passione, La	oratorio, first act	S	/	/
12	1771	1	/	I	Pavia	Omodeo	Demofonte	dramma	S	Cherinto	pasticcio
13	1771	5	71.08.08 P	I	Genoa	S Agostino	Eroe cinese, L'	dramma	S	Minteo	Colla, Giuseppe
14	1771	5	/	I	Genoa	S Agostino	Re pastore, Il	dramma	S	Agenore	/
15	1774	1	73.12.26 P	I	Turin	Regio	Antigona	dramma	S	Learco	Myslivecek, Josef
16	1774	1	74.01.22 P	I	Turin	Regio	Disfatta di Dario, La	dramma	S	Seluco	Masi, Giovanni

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Lorenzo Piatti

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Domenico Guglietti, Cesare Molinari, Angelo M. Pionij	Ded. by Agostino Palombini, "librato"	S.21850; NG.1.422
2 Metastasio, Pietro	Carlo Reina, Ottavio Albuzzo, Caterina Flavis, Angiola Guadagni, Cassiano Morini, Rosa Marchetti		S.22946; NG.xii.544
3 Metastasio, Pietro	Ercole Ciprandi, Clementina Spagnoli, Marianna Galeotti, Caterina Galli, Filippo Elisi		S.02154; NG.vii.796
4 /	Ercole Ciprandi, Clementina Spagnoli, Marianna Galeotti, Filippo Elisi, Caterina Galli		S.03808; not in NG, OG
5 /	Antonio Pini, Teresa Torti, Bartolommeo Putini, Ottavia Gherri, Rosa Polidora		S.15552
6 /	Sigra. Piatti, Anna Zamperini, sigra. Guadagni, Lovatini, Morigi, Bianchi, Antonia Zamperini		S.06353; GB-Lbl 907.i.12/6; LS.iv.1435
7 Metastasio, Pietro	Guadagni, Bianchi, sigra. Grassi, sigra. Acchiapatti Guglielmi, Morigi		S.09525; GB-Lbl 11775.e.3/4; LS.iv.1449; NG.vii.796
8 Bottarelli, Gio. Gualberto	Antonina Zamperini, Lovatini, sigra. Guadagni, Anna Zamperini, Bianchi, Morigi, sigra. Piatti		S.17689; GB-Lbl 907.i.12/5; LS.iv.1453; NG.vii.394
9 Metastasio, P. - G.G. Bottarelli	Guadagni, sigra. Grassi / Savoi, sigra. Guglielmi, Morigi, Bianchi		S.11920; LS.iv.1463; NG.1872
10 /	Anna Zamperini, Lovatini, Morigi, Bianchi, Antonia Zamperini, sigra. Piatti		S.06788; GB-Lbl 1342.m.3; LS.iv.1466
11 /	/	"Added: Lorenzo Piatti, omitted: Sigra. Guglielmi"	Highfill, xi.301; LS.iv.1485
12 /	Cassiano Morini, Cristoforo Amaboldi, Felicità Suardi, Maria Antonia Brunetti, Paolo Borelli	"di Milano", Filippo Corti, impr.	S.07551
13 Metastasio, Pietro	Antonio Pini, Lorenzo Tonarelli, Lucrezia Agujari, Maria Teresa Piattini	Francesco Bardella, impr.	S.09201; NG.iv.533
14 /	Antonio Pini, Lorenzo Tonarelli, Lucrezia Agojari, Maria Teresa Piatti		S.19620
15 Roccaforte, Gaetano	Elisabetta Taiber, Giuseppe Afferrì, Venanzio Rauzzini, Francesca Varrese, Teresa Silvani		S.02091; IN1774.60; Bouquet.28; NG.xiii.9
16 Morbilli, Angelo	Venanzio Rauzzini, Elisabetta Taiber, Giuseppe Afferrì, Francesca Varrese, Teresa Silvani		S.07991; IN1774.60; Bouquet.130; OG.iii.248

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
17	1775	3	I	Pavia	Quattro Signori	Eurione	dramma	S	Teucrane	Bianchi, Francesco
18	1776	1	I	Venice	S Benedetto	Artaserse	dramma	S	Artaserse and Artabano	Borghl, Gio. Battista
19	1776	1	I	Venice	S Benedetto	Aristo e Temira	dramma	S	Aristo	Bertoni, Ferdinando
20	1776	3	I	Padua	Obizzi	Ezzelino	cantata		Azzo	Calegari, Giuseppe
21	1776	/	I	Padua	Accademia	Orfeo ed Euridice	azione teatrale		Euridice	/
22	1776	4	I	Treviso	Onigo	Molezuma	dramma	S	Teutile	Anfossi, Pasquale
23	1777	1	I	Verona	Accademia Filarmonico	Antigona	dramma	S	Learco	Mortellari, Michele
24	1777	1	I	Verona	Accademia Vecchia	Farnace	dramma	S	Aquilio	Sarti, Giuseppe
25	1777	4	I	Venice	S Moisè	Armida	dramma	S	Artemidoro	Astarita, Gennaro
26	1778	1	I	Modena	Ducale	Antigono	dramma	S	Alessandro	Mortellari, Michele
27	1778	/	I	Padua	Accademia	Orfeo ed Euridice	azione teatrale		Euridice	/
28	1787	/	I	Padua	Collegio di S Croce	Davide	cantata		/	Angelis, Angelo de
29	1788	4	I	Venice	S Benedetto	Armindo	dramma	S	Tegene	Andreozzi, Gaetano
30	1789	1	I	Venice	S Benedetto	Arsace	dramma	S	Evandro	Guglielmi, Pietro
31	1789	1	I	Venice	S Benedetto	Rinaldo	dramma	S	Idreno	Guglielmi, Pietro

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Lorenzo Piatti

LIBRETTIST	COMPANY	COMMENTS	SOURCE
17 Papi, Antonio	Appolonia Marchetti, Angiolo Monanni, Antonio Pulini, Catterina Lorenzini, Rosa Pallerini	Ded. by Giuseppe Grandini	S,09415; NG,il.674
18 Metastasio, Pietro	Camilla Pasi Sarti, Gaetano Guadagni, Lucia Alberoni, Francesco Crespi		S,03073; W,834; NG,il.50
19 Salvoli, Count de'	Camilla Pasi Sarti, Lucia Alberoni, Giacomo David	Michele Agata, impr.	S,02653; W,835; NG,il.647
20 /	Gio. Bat. Benacchio, Antonio Solari, Antonio Mazzolini		S,09563; NG,il.618
21 /	Gaetano Guadagni, Antonio Nazzolini, Gio. Battista Andreoli, Gio. Battista Benacchio		S,17442
22 /	Cristoforo Arnaboldi, Appolonia Marchetti, Stefano Mandini, Maria Saunier, Barbara Viglioli	Antonio Zardon, impr.	S,16152
23 /	Luigia Alberoni, Giuseppe Afferi, Pasquale Potenza, Maria Saunier, Giovanna Tizzoni		S,02094
24 /	Pasquale Potenza, Lucia Alberoni, Giuseppe Afferi, Maria Saunier, Giovanna Tizzoni	Giovanni Colassi, impr.	S,09778
25 Migliavacca, Gianni Ambrogio	Domenico Cremonini, Anna Zamperini, Domenico Bedini, Gio. Battista Senl, Antonia Zamperini	Ded. by Giuseppe Borghi	S,02697; W,857; NG,il.661
26 Metastasio, Pietro	Vincenzo Limperani, Carolina Olivieri, Tommaso Consoli, Marianna Santoro, Rosa Costa		S,02176; OG,il.475
27 /	Gaetano Guadagni, Antonio Nazzolini, Giambattista Benacchio		S,17445
28	Antonio Solari, Giambattista Andreoli, Francesco Fortini, Antonio Nazzolini, Giambattista Benacchio	"tutti virtuosi della cappella [del Santo]"	S,19482; NG,v.290
29 /	Giovanni Rubinelli, Francesca Buccarelli, Natale Mazzoni, Maria Generini, Camillo Pizzoli		S,02820; W,1019; IN1788-89.219-20; NG,il.411
30 after Giovanni de Gamerra's Medonte	Giovanni Ansani, Teresa Saporiti, Andrea Martini, Catterina Lorenzini, Antonio Mora		S,02884; W,1028; IN1788-89.220-21; NG,vil.796
31 Foppa, Giuseppe	Andrea Martini, Teresa Saporiti, Giovanni Ansani, Catterina Lorenzini, Antonio Mora		S,19852; W,1029; IN1788-89.220-21; NG,vil.796

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1762	/	I	Milan	Regio Ducale	Viaggiatore ridicolo, II	dramma giocoso	C	Livietta	Scolari, G. - A. Mazzoni
2	1762	/	I	Milan	Regio-Ducale	Buona figliuola, La	dramma giocoso	C	Paoluccia	Piccinni, Niccolò
3	1764	/	I	Novara	Petazzi	Scaltra letterata, La	dramma giocoso	C	Giulia	Piccinni, Niccolò
4	1765	/	I	Lodi	Teatro	Artaserse, L'	dramma	S	Semira	Sartori, Gerolamo
5	1765	65.08 P	I	Brescia	Erranti	Matrimoni in maschera, I	dramma giocoso	C	Flavia	Rutini, Gio. Marco
6	1765	/	I	Venice	S Cassiano	Amore industrioso, L'	dramma giocoso	C	Cont. Eugenia	Rutini, Gio. Marco
7	1765	/	I	Venice	S Cassiano	Villeggiatrici ridicole, Le	dramma comico	C	Clarice	Boroni, Antonio
8	1765	/	I	Venice	S Cassano	Matrimoni in maschera, I	dramma giocoso	C	Flavia	Rutini, Gio. Marco
9	1766	/	I	Venice	S Cassiano	Notte critica, La	dramma giocoso	C	Cecilia	Boroni, Antonio
10	1766	/	I	Venice	S Cassiano	Buona figliuola supposta vedova, La	dramma comico	C	Rosinda	Latilla, Gaetano
11	1766	/	I	Padua	Nuovo	Alessandro nell'Indie, L'	dramma	S	Erissena	Sarti, Giuseppe
12	1766	66.10.21 P	UK	London	King's	Stravaganti, Gli; o sia I matrimoni alla moda	comic opera	C	Donna Faustina	pasticcio
13	1766	66.11.01 P	UK	London	King's	Trackebarne Gran Mogol	dramma	S	Niraza	pasticcio
14	1766	/	UK	London	King's	Buona figliuola, La	comic opera	C	Sandrina	Piccinni, Niccolò
15	1767	67.01.31 P	UK	London	King's	Buona figliuola maritata, La	comic opera	C	Sandrina	Piccinni, Niccolò
16	1767	67.02.14 P	UK	London	King's	Carattaco	dramma	S	Trinobanta	Bach, Johann Christian
17	1767	67.03.12 P	UK	London	King's	Signor dottore, Il	comic opera	C	Pasquina	Fischietti, Domenico

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Teresa Piatti

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 Goldoni, Carlo	Clementina Baglioni, Gaspare Savoj, Vincenza Baglioni, Giovanni Lovattini, Francesco Caratoli, Giacomo Caldinelli	Giuseppe Galeazzi, impr.	S,24754; NG,xvL55
2 Goldoni, Carlo	Clementina Baglioni, Gaspare Savoj, Francesco Caratoli, Giovanni Lovattini, Giovanna Baglioni, Vincenzina Baglioni, Ciacomino Coldinelli		S,04184
3 /	Annunziata Stelzer, Andrea Ronchetti, Domenico Zappa, Antonio Lanzani	"milanese"	S,21082
4 /	Carlo Bonomi, Chiara Marini, Bassano Morgnani, Sebastiano Folicaldi, Anna Maria Uggeri	"di Milano"; Domenico Pasini, impr.	S,03057a; not in NG, OG
5 /	Bartolameo Schirolli, Angiola Paganini, Giacomo Cerri, Giuseppa Lombardi, Giuseppe Sechioni, Vincenzo Goresi	"di Milano"; Francesco Putini, impr.	S,15133
6 Casati, Ferdinando	Giovanna Baglioni, Angela Agostinelli, Giacomo Fiorini, Andrea Morigi, Giuseppe Secchioni, Vincenzo Goresi		S,01688; W,698; NG,xvL351
7 Bianchi, Antonio	Andrea Morigi, Giovanna Baglioni, Angela Agostinelli, Rosa Baglioni, Vincenzo Goresi, Giuseppe Secchioni		S,24933; W,699; NG,III.63
8 /	Giuseppe Secchioni, Giovanna Baglioni, Andrea Morigi, Giacomo Fiorini, Angela Agostinelli, Vincenzo Goresi	"di Milano"	S,15134; W,700
9 Goldoni, Carlo	Giuseppe Secchioni, Rosa Baglioni, Angiola Agostinelli, Giovanna Baglioni, Andrea Morigi, Vincenzo Goresi		S,16635; W,710; NG,III.63
10 Goldoni, C. - A. Bianchi	Giuseppe Secchioni, Giovanna Baglioni, Angelica Salz, Andrea Morigi, Angelica Agostinelli, Rosina Baglioni, Vincenzo Goresi		S,04276; W,711; NG,x.505
11 /	Giuseppe Scotti, Andrea Grassi?	Filippo Dessales, impr.	S,00800
12 Bottarelli, G. G. (alt.)	Morigi, sigra. Zamperini, Lovattini, Zamperini, Micheli, sigra. Gibetti		S,22684; GB-Lbl 11775.a.3/3; LS,iv.1190
13 Bottarelli, Gio. Gualberto	Grassi, Guarducci, sigra. Ponce, Savoi, Miss Young, Micheli		GB-Lbl 1608/455/1; LS,iv.1194
14 Bottarelli, G.G. (alt.)	Miss Young, Savoi, Lovattini, sigra. Zamperini, Morigi, sigra. Gibetti, Micheli		S,04199; GB-Lbl 11714.b.39/5; LS,iv.1199
15 Goldoni, C. - G.G. Bottarelli	Savoi, Lovattini, Morigi, Mrs Barthelemon, sigra. Zamperini, sigra. Gibetti, Micheli		S,04264; GB-Lbl 11714.aa.13/6; LS,iv.1217
16 Bottarelli, Gio. Gualberto	Morigi, Guarducci, sigra. Ponce, sigra. Moser, Grassi, Mrs Barthelemon, Gaspare Savoj, Leopoldo Micheli		S,05090; GB-Lbl 907.110/10; LS,iv.1221; NG,1872
17 Goldoni, C. (with alt.)	Mrs Barthelemon, Savoj, Morigi, sigra. Zamperini, Lovattini, Micheli	Benefit Giovanni Lovattini	S,22001; GB-Lbl 907.1.12/1; LS,iv.1227

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
18	1767	/	67.10.27 P	UK	London	King's	Tigrane	dramma	S	Bircena	pasticcio /dir.: P. Guglielmi
19	1768	/	68.01.26 P	UK	London	King's	Buona figliuola, La	comic opera	C	Sandrina	Piccini, Niccolò
20	1768	/	68.03.26 P	UK	London	King's	Ratto della sposa, Il	comic opera	C	Dorina	Guglielmi, Pietro
21	1768	/	68.07.23	UK	Bristol	Hot Wells, Loggion's Long Room	Breakfast Concert	concert		vocal part	/
22	1769	/	69.11.07 P	UK	London	King's	Cortadine bizzarre, Le	comic opera	C	Rosalba	Piccini N. /dir.: P. Guglielmi
23	1770	/	70.02.02	UK	London	King's	Concert of Vocal and Instrumental Music	concert		vocal part	/
24	1770	/	70.02.06 P	UK	London	King's	Padre e il figlio rivall, Il	comic opera	C	Carlotta	Glordani, Tommaso
25	1770	/	70.03.31 P	UK	London	King's	Costanza di Rosinella, La [=La sposa fedele]	comic opera	C	Lauretta	Guglielmi, Pietro
26	1771	5	71.08.08 P	I	Genoa	S Agostino	Eroe cinese, L'	dramma	S	Urania	Colla, Giuseppe
27	1771	5	/	I	Genoa	S Agostino	Re pastore, Il	dramma	S	Tamiri	/
28	1772	1	/	I	Casale Monferrato	Sacchi	Orfane svizzere, Le	dramma giocoso	C	Rosina	Boroni, Antonio
29	1772	1	/	I	Casale Monferrato	/	Buona figliuola, La	dramma giocoso	C	/	Piccini, Niccolò
30	1772	1	/	I	Casale Monferrato	/	Amore artigiano, L'	dramma giocoso	C	/	Piccini, Niccolò
31	1773	1	/	I	Casale Monferrato	Sacchi	Amore in musica, L'	dramma giocoso	C	Reginella	Boroni, Antonio
32	1773	1	/	I	Casale Monferrato	/	Speciale, Lo	dramma giocoso	C	/	/
33	1773	/	73.08 P	I	Brescia	Erranti	Contessa di Bimbinpoli, La	dramma giocoso	C	Cont. dei Bimbinpoli	Asteria, Gennaro
34	1774	1	/	I	Bergamo	Teatro	Buona figliuola, La	dramma giocoso	C	Cecchina	Piccini, Niccolò

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Teresa Piatti

LIBRETTIST	COMPANY	COMMENTS	SOURCE
18 /	Moser, Guarducci, sigra. Campeloni, sigra. Quercioli, Savoj, Micheli		S.23147; GB-Lbl 1342 m.2; LS.iv.1286
19 Bottarelli, G.G. (alt.)	Sigra. Quercioli, Savoi, Lovattini, sigra. Guadagni, Morigi, sigra. Maggiore, Micheli		S.04194; GB-Lbl 11714 aa.22/5; LS.iv.1307
20 Martinelli, G. - G.G. Bottarelli	Sigra. Guadagni, sigra. Maggiore, Savoi, Lovattini, Morigi, Micheli		S.19529; GB-Lbl 11714 aa.21/4; LS.iv.1320
21 /	/		Highfill, xl.301
22 /	Piatti, Anna Zamperini, sigra. Guadagni, Lovattini, Morigi, Bianchi, Antonia Zamperini		S.06353; GB-Lbl 907.i.12/6; LS.iv.1435
23 /	Bianchi, sigra. Guglielmi, Tenducci, Grassi	Benefit "decayed musicians"	LS.iv.1435
24 Bottarelli, Gio. Gualberto	Antonla Zamperini, Piatti, Lovattini, sigra. Guadagni, Anna Zamperini, Bianchi, Morigi		S.17689; GB-Lbl 907.i.12/5; LS.iv.1453; NG.vil.394
25 /	Anna Zamperini, Lovattini, Morigi, Piatti, Bianchi, Antonia Zamperini		S.06788; GB-Lbl 1342 m.3; LS.iv.1466
26 Metastasio, Pietro	Antonio Pini, Lorenzo Tonarelli, Lucrezia Aguiari, Lorenzo Piattini	Francesco Bardella, impr.	S.09201; NG.iv.533
27 /	Antonio Pini, Lorenzo Tonarelli, Lucrezia Agojari, Lorenzo Piatti		S.19620
28 Chiari, Pietro	Angela Guadagni, Teresa Meroni, Teresa Panzera, Domenico de Angelis, Leonzio Spighel, Giambattista Ratti	Ded. by Benedetto Piatti	S.17389
29 /	Domenico de Angeli, Gio. Battista Ratti, Lorenzo Spiegel, Teresa Meroni, Anna Gudagani		IN1772,13
30 /	Domenico de Angeli, Gio. Battista Ratti, Lorenzo Spiegel, Teresa Meroni, Anna Gudagani		S.1550a; IN1772,13
31 /	Pietro Muschietti, Petronilla Romani, Maria Bellavigna, Gasparo Bassani, Giuseppe Gervasone, Giuseppe Conti	Benedetto Piatti, impr.	S.01679; IN1773,12
32 /	Gasparo Bassani, Giuseppe Conti, Giuseppe Gervasoni, Petronilla Romani, Maria Bellavigna		IN1773,13
33 /	Paolo Buonverri, Mattia Lanplucher, Teresa Capucci, Claudio Jemi, Angiola Monti, Alessandro Giovanola, Giuseppe Monti	Guadenzio Musa, impr.	S.06458
34 Goldoni, Carlo	Felicia Campi, Giuseppe Tomaselli, Maria Teresa Negri, Domenico Negri, Giuseppe Gervasoni	Gio. Battista Lombardi, impr	S.04222

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
35	1774	1	I	Bergamo	/	Incognita perseguitata, L'	dramma giocoso	C	/	Anfossi, Pasquale
36	1774	1	I	Bergamo	/	Imnocente fortunata, L'	dramma giocoso	C	/	Anfossi, Pasquale
37	1774	6	I	Milan	Regio-Ducale	Cavallier parigino, Il	operetta	C	Serpilla	Monza, Carlo
38	1774	6	I	Milan	Regio-Ducale	Pescatrice, La	operetta	C	Dorilla	Piccini, Niccolò
39	1774	6	I	Milan	Regio-Ducale	Contessina, La	dramma giocoso	C	Vespina	Gassmann, Florian Leopold
40	1775	1	I	Novara	Cavalli	Contessine, Le	dramma giocoso	C	Cont. Camilla	Gassmann, Florian Leopold
41	1775	1	I	Novara	Cavalli	Visionari, I	dramma giocoso	C	Cassandra	Asterita, Gennaro
42	1786	6	GR	Corfu	S Giacomo	Fra i due litiganti il terzo gode	dramma giocoso	C	Livietta	Sarti, Giuseppe
43	1786	6	GR	Corfu	S Giacomo	Moglie capricciosa, La	dramma giocoso	C	/	Gazzaniga, Giuseppe
44	1786	6	GR	Corfu	S Giacomo	Rodrigo ed Isabella	dramma giocoso	C	/	Anfossi, Pasquale
45	1787	1	GR	Corfu	S Giacomo	Pittor Parigino, Il	dramma giocoso	C	/	Cimarosa, Domenico
46	1787	1	GR	Corfu	S Giacomo	Due castellani burlati, I	dramma giocoso	C	Carlotta	Fabrizi, Vincenzo
47	1788	1	GR	Corfu	S Giacomo	Frascatana, La	dramma giocoso	C	Lisetta	Paisiello, Giovanni
48	1789	1	I	Florence	Intrapidi	Credulo, Il; o sia Le nozze non compiute	intermezzi	C	Lesbina	Cimarosa, Domenico
49	1790	1	I	Rimini	Nobile	Amanti alla prova, Gli	dramma	C	/	Caruso, Luigi
50	1790	1	I	Rimini	Nobile	Castrini padre e figlio	dramma	C	/	Robuschi, Ferdinando
51	1792	1	I	Lodi	Teatro	Medonte	dramma	S	Zelinda	Sarti, Giuseppe

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Teresa Piatti

LIBRETTIST	COMPANY	COMMENTS	SOURCE
35 /	Domenico Negri, Antonio Calenzoli, Giuseppe Gervasone, Maria Teresa Negri, Felice Canti		IN1774,6
36 /	Domenico Negri, Antonio Calenzoli, Giuseppe Gervasone, Maria Teresa Negri, Felice Canti		IN1774,6; not in NG, OG
37 /	Antonio Rossi, Francesco Campana, Anna Orsini	Ded. by Felice Stagnoli and Alessandro Minonzio	S,05323; NG,xii,544
38 /	Antonio Rossi, Francesco Campana, Anna Orsini	Ded. by Felice Stagnoli and Alessandro Minonzio	S,18572
39 Goldoni, C. - M. Coltellini	Giuseppe Scardavi, Anna Orsini, Luigi Pagnanelli	Ded. by Felice Stagnoli and Alessandro Minonzio	S,06479
40 /	Francesca Mongis, Luigi Pagnanelli, Claudio Jemmi, Angela Monti, Antonia Viscardina, Giuseppe Hornung, Giuseppe Monti		S,06491; not in NG, OG
41 /	Francesca Mongis, Luigi Pagnanelli, Claudio Jemmi, Angela Monti, Antonia Viscardini, Giuseppe Monti, Giuseppe Hornung		S,25080
42 /	Antonia Pacini, Luigi Cavani, Antonio Tilotta, Angiola Tilotta Grassi, Giuseppe Dardanelli, Niccolò Baccarini		S,10911; IN1786-87,31
43 /	Antonia Paccini, Luigi Cavani, Antonio Tilotta, Nicola Baccarini, Giuseppe Dardanelli, Angiola Grassi Tilotta		IN1786-87,31
44 /	Antonia Paccini, Luigi Cavani, Antonio Tilotta, Nicola Baccarini, Giuseppe Dardanelli, Angiola Grassi Tilotta		IN1786-87,31
45 /	Antonia Paccini, Luigi Cavani, Antonio Tilotta, Angiola Grassi Tilotta, Nicola Baccarini, Giuseppe Dardanelli		S,18836; IN1786-87,31 ("P: 1786,6")
46 /	Antonia Paccini, Luigi Cavani, Antonio Tilotta, Nicola Baccarini, Giuseppe Dardanelli, Angiola Grassi Tilotta		S,08435; IN1786-87,31
47 /	Cattarina Sorace, Gio. Battista Conti, Giovanni Mariani, Gaetano Ghedini, Maria Altieri, Giacomo Modena	Andrea Paladini, impr.	S,11002; IN1787-88,36
48 Diodati, Gius. Maria	Maria Antonia Speciosi, Antonio Speciosi, Giuseppe Liparini, Francesco Gentilini	<i>Seconda buffa</i>	S,06866 ("P: 1790,1"); IN1788-89,76; WW,ii,596-7
49 /	Marianna Bellavigna, Giovanni Mariani, Gio. Batista Conti, Gio. De Dominici, Luigi Antonio Artico, Carolina Tomasini		IN1789-90,189
50 /	Marianna Bellavigna, Giovanni Mariani, Gio. Batista Conti, Gio. De Dominici, Luigi Antonio Artico, Carolina Tomasini		IN1789-90,189; not in NG, OG
51 /	Antonio Berrini, Orsola D'Agostini, Giovanni Taiana, Anna Storni, Santina Pontigia	Stanislao Ferraro, impr.	S,15346; IN1791-92,79

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	/	/	I	Piacenza	/	Tra due litiganti il terzo gode	dramma giocoso	C	Semilia	/
2	1747	/	I	Bologna	Formagliari	Aleria	dramma	S	Lidia	pasticcio
3	1747	47.01.21 D	I	Bologna	Formagliari	Ernelinda	dramma	S	Venere, Melissa	pasticcio
4	1750	/	I	Venice	S Molsé	Amore in tarantola	dramma giocoso	C	Lucinda	Latilla, Gaetano
5	1751	/	I	Lago	/	Ernelinda	dramma	S	Rosmene	Ferradini, Antonio
6	1752	/	I	Pesaro	Sole	Catone in Utica	tragedia	S	Emilia	pasticcio
7	1752	/	I	Pesaro	Sole	Re pastore, Il	dramma	S	Tamiri	Sarti, Giuseppe
8	1752	/	I	Milan	Regio-Ducale	Mondo alla moda, Il	dramma giocoso	C	Camilla	/
9	1753	/	I	Turin	Carignano	Tre cicisbei ridicoli, Le	dramma giocoso	C	Bice	/
10	1753	/	I	Turin	Carignano	Pescatrici, Le	dramma giocoso	C	Eurilda	/
11	1754	54.08 P	I	Brescia	Accademia	De gustibus non est disputandum	dramma giocoso	C	Erminia	Scarlatti, G. - P. Pellegrini
12	1754	/	I	Milan	Regio-Ducale	Calamità de' cuori, La	dramma giocoso	C	Albina	/
13	1754	/	I	Milan	Regio-Ducale	De gustibus non est disputandum	dramma giocoso	C	Arminia	Scarlatti, Giuseppe
14	1756	56.09.17 P	I	Florence	Pergola	Alessandro nell'Indie	dramma	S	Erissena	/
15	1757	56.12.26 P	I	Florence	Pergola	Artaserse	dramma	S	Semira	pasticcio

Appendix I - Table 25

Vittoria Querzoli

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Catterina Bassi, Placido Mazzaferata, Maria Maddalena Santelli, Felice Novelli, Anastasio Massa, Matteo Bevilacqua	before 1749?	S,23358
2 /	Colomba Morini, Rosa Tagliavini, Virginia Monticelli, Gaetano Ottani, Domenico Maria Uttini		S,00676
3 /	Colomba Morini, Rosa Tagliavini, Virginia Monticelli, Gaetano Ottani		S,09171
4 Vaccina	Cattarina Flavia, Costanza Rossignoli, Teresa Chiarini, Catterina Tedeschi, Francesco Baglioni, Alessandro Renda, Francesco Carattoli		S,01684; W,524; NG,x.504
5 /	Rosa Tagliavini, Giuseppe Tibaldi		S,09142; NG,vi.485
6 Metastasio, Pietro	Tommaso Lucchi, Maria Domenica Taus, Maria Venturini, Domenico Scogli, Umiltà Bartoli	"bolognese"	S,05266
7 Metastasio, Pietro	Domenica Taus, Maria Venturini, Tommaso Lucchi, Domenico Scogli	" bolognese"	S,19592; LS,iv.1388; NG,xvi.504
8 /	Giambattista Saroni, Anna Querzoli, Agata Ricci, Filippo Laschi, Antonia Cavallucci Celestini, Agata Lambertini	Ded. by Carlo Gandini	S,15845
9 /	Serafina Penni, Filippo Laschi, Domenica Lambertini, Agata Ricci, Giovanni Leonardi, Ambrogio Ghezzi, Teresa Crespi		S,23525
10 /	Serafina Penni, Filippo Laschi, Domenica Lambertini, Angela Ricci, Giovanni Leonardi, Ambrosino Ghezzi		S,18588
11 /	Serafina Penni, Carlo Grandati, Bernardo Ciaranfi, Gasparo Barozzi, Anna Querzoli, Filippo Laschi		S,07233
12 /	Serafina Penni, Filippo Laschi, Marianna Hylandel, Anna Querzoli, Bernardo Ciaranfi, Gasparo Barezzi		S,04498
13 /	Anna Querzoli, Serafina Penni, Filippo Laschi, Marianna Hylandel, Anna Querzoli Laschi, Bernardo Ciaranfi, Gaspare Barozzi		S,07234
14 Metastasio, Pietro	Gregorio Babbi, Colomba Mattei, Domenico Luciano, Orsola Strambi, Antonia Girelli		S,00773; WW,ii.162
15 Metastasio, Pietro	Antonia Girelli, Domenico Luciano, Diacinta Forcellini, Arcangiolo Cortoni, Anna Bondicchi		S,03034; WW,ii.162-3

Vittoria Querzoli

Appendix 1 - Table 25

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16 1757	1	57.01.16 P	I	Florence	Pergola	Solimano, Il	dramma	S	Barsina	Ferradial, Antonio
17 1758	3	/	I	Genoa	S Agostino	Nitteti	dramma	S	Nitteti	pasticcio
18 1759	1	/	I	Siena	Intronata	Didone abbandonata	dramma	S	Didone	Brunetti, Giuseppe
19 1760	4	/	I	Venice	S Samuele	Adriano in Siria	dramma	S	Sabina	Mazzoni, Antonio
20 1764	3	/	I	Parma	Regio-Ducal	Eroe cinese, L'	dramma	S	Urania	/
21 1766	1	/	I	Palermo	S Cecilia	Sesostri re d'Egitto	dramma	S	Nitocris	pasticcio
22 1767	/	67.10.27 P	UK	London	King's	Tigrane	dramma	S	Argene	pasticcio / dir.: P. Guglielmi
23 1767	/	67.11.07 P	UK	London	King's	Schiava, La	comic opera	C	Rosalba	Piccinni, N. / dir.: P. Guglielmi
24 1768	/	68.01.16 P	UK	London	King's	Ifigenia in Aulide	serious opera	S	Iphigenia	Guglielmi, Pietro
25 1768	/	68.01.26 P	UK	London	King's	Buona figliuola, La	comic opera	C	Marchioness Lucinda	Piccinni, Niccolò
26 1768	/	68.03.10 P	UK	London	King's	Sesostri	opera	S	Nitocris	Piccinni, N. / dir.: P. Guglielmi

Appendix I - Table 25

Vittoria Querzoli

LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	Migliavacca, Ambrogio	Arcangelo Cortoni, Domenico Luciano, Diacinta Forcellini, Antonio Girelli, Anna Bondicchi	S.22261; WW.II.165; NG.vi.485
17	Metastasio, Pietro	Gaetano Ottani, Giuseppe Gallieni, Caterina Gabrielli, Teresa Venturelli, Elisabetta Falugi	S.16545
18	Metastasio, Pietro	Orsola Strambi, Anna Bondicchi, Giuseppe Baratti, Maria Sabbatini	S.07816; NG.III.386
19	Metastasio, Pietro	Teresa Venturelli, Domenico Bonifaci, Pietro Santi, Orsola Strambi, Angiola Guadagni	S.00411; W.631; NG.xi.872
20	/	Antonio Raaff, Tommaso Guarducci, Caterina Pilaja, Carlo Concialini	S.09198
21	Zeno, A. - P. Pariati	Tommaso Guarducci, Cecilia Grassi, Ignazio Wierl, Angiolo Monanni, Carlo Bonomo	S.21912
22	/	Guarducci, Moser, sigra. Campolini, Savoj, sigra. Piatti, Micheli	S.23147; GB-Lbl 1342.m.2; LS.iv.1286
23	/	Savoj, Micheli, Lovatini, sigra. Guadagni, Morigi, sigra. Maggiore	S.21181; GB-Lbl 1508.238; LS.iv.1289
24	Bottarelli, Glo. Gualberto	Moser, sigra. Campolini, Guarducci, Savoi, sigra. Maggiore, Morigi	S.12727; GB-Lbl 11714.aa.21/8; LS.IV.1306; NG.vII.796
25	Bottarelli, G.G. (alt.)	Savoi, Lovatini, sigra. Guadagni, Morigi, sigra. Maggiore, sigra. Piatti, Micheli	S.04194; GB-Lbl 11714.aa.22/5; LS.iv.1307
26	Bottarelli, G.G. ("taken from an old book")	Guarducci, Moser, sigra. Campolini, Morigi, Savoi	S.21890; GB-Lbl 907.i.12.3; LS.iv.1316

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1741	6	41.09.29 P	I	Florence	Cocomero	Serva favorita, La	dramma	C	Lidio	Chinzer, Giovanni
2	1745	6	/	I	Lucca	Teatro	Olimpiade, L'	dramma	S	Aminta	Scarlatti, Giuseppe
3	1746	1	46.12.29 D	I	Pisa	Pubblico	Demetrio, Il	dramma	S	Fenicio	/
4	1751	1		I	Pisa	Pubblico	Ciro riconosciuto	dramma	S	Astige	Jommelli, Nicolò
5	1752	/	/	NL	Leiden	/	Arcadia in Brenta, L'	/	C	Conte Bellezza	/
6	1752	/	/	NL	Leiden	/	Negligente, Il	dramma giocoso	C	Pasquino	Ciampi, Vincenzo
7	1753	/	/	NL	Amsterdam	/	Minosse, o sia Arianna e Tesco	tragedia	S	Minosse	/
8	1754	/	54.11.18 P	UK	London	Covent Garden	Arcadia in Brenta, L'	burletta	C	Conte Bellezza	Galuppi, Baldassare
9	1754	/	54.12.09 P	UK	London	Covent Garden	Bertoldo Bertoldino e Cacaserro alla corte del re Alboino	burletta	C	Bertoldino	Ciampi, Vincenzo
10	1758	/	58.11.11 P	UK	London	King's	Attalo	dramma	S	Attalo	Galuppi, B., e a. / dir.: G. Cocchi
11	1758	/	58.12.16 P	UK	London	King's	Demetrio	dramma	S	vocal part	/
12	1759	/	59.01.16 P	UK	London	King's	Ciro riconosciuto, Il	dramma	S	Astige	Cocchi, Gioacchino
13	1759	/	59.04.21 P	UK	London	King's	Farnace	dramma	S	Atridate	Perez, David
14	1759	/	59.07.02 P	UK	Oxford	Teatro di Oxford	Vera lode, La	cantata		Il valore	Cocchi, Gioacchino
15	1759	/	59.07.02 P	UK	Oxford	Teatro di Oxford	Merito coronato, Il	cantata		/	Cocchi, Gioacchino

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Gaetano Quilici

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 Villafranchi, Giovanni Cosimo	Filippo Laschi, Clorinda Landi, Caterina Baratti, Geltruda Bartolini, Margherita Parisini, Lorenzo Mnuti	"di Pisa"; Giovanni Chinzar, impr.	S,21759; WW,1289
2 Metastasio, Pietro	Cesare Grandi, Prudenza San Grandi, Orsola Strambi, Santi Barbieri, Filippo Elisi, Raffaele Baroni		S,16949; NG,rvt,579
3 /	Clorinda Landi, Natalizia Bisaggi Fini, Niccolina Berardi, Pietro Costantino Compassi, Marianna Guaschi	Ded. by Gio. Battista Geri	S,07378
4 Metastasio, Pietro	Antonio Domini, Giacinta Forcellini, M. Anna Filiberti, Chiara Minucciani, Caterina Chiaveri, Caterina Rubini	"Di Pisa"	S,05710
5 /	Eugenia Mellini, Elisabetta Ferrari, Anna Castelli, Giuseppe Ristorini, Margherita Cavalli, Minetta di Rosenauw.	"di Pisa"; "Virtuoso di Sa. Ma. Imperiale"	B-Br II.28850.A.1.5
6 Goldoni, Carlo	Giuseppe Ristorini, Elisabetta Ferrari, Ninetta de Rosenauw, Anna Castelli, Eugenia Mellini, Margherita Cavalli	"di Pisa"; "virt. di S.M. imperiale"	S,16339
7 /	Giacomo Grimaldi, Eugenia Mellini, Elisabetta Ferrari, Anna Castelli / Margherite Barbieri, Cristiano Tedeschini, Minetta di Rosenauw	"di Pisa"; "virt. di S.M. Imperiale"; replaced by Giacomo Grimaldi	B-Br II.28850.A.12.84
8 Goldoni, Carlo	Francesco Baratti, Gaetano Guadagni, Ninetta de Rosenauw, Anna Castelli, Eugenia Mellini, Cristiano Tedeschino		LS,iv.452
9 Goldoni, Carlo	Gaetano Guadagni, Eugenia Mellini, Ninetta de Rosenauw, Francesco Baratti, Anna Castelli, Cristiano Tedeschino Koerbitz		S,04010; GB-Lbl 907.i.7/5; LS,iv.456
10 /	Colomba Mattei, Pasquale Potenza, Angiola Calori, Ferdinando Tenducci, Laura Rosa		S,03435; LS,iv.694
11 /	Tenducci, e a.		LS,iv.701
12 Metastasio, Pietro	Colomba Mattei, Pasquale Potenza, Ferdinando Tenducci, Angiola Calori, Laura Rosa		S,05715; GB-Lbl 1342.c.16/4; LS,iv.707; NG,iv.509
13 Luchini, Antonio Maria	Pasquale Potenza, Colomba Mattei, Ferdinando Tenducci, Angiola Calori, Laura Rosa		S,09763; LS,iv.722
14 Bottarelli, Gio. Gualberto	Colomba Mattei, Pasquale Potenza, Ferdinando Tenducci, Angiola Calori	"Festeggiandosi ... l'inaugurazione di My Lord Conte di Westmorland. Alla dignità di cancelliere di detta università"	S,24627; GB-Lbl 11714.aa.21/1
15 Bottarelli, Gio. Gualberto	Colomba Mattei, Pasquale Potenza, Ferdinando Tenducci, Angiola Calori	"Festeggiandosi ... l'inaugurazione di My Lord Conte di Westmorland. Alla dignità di cancelliere di detta università"	GB-Lbl 11714.aa.212

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1759	/	UK	London	King's	Vologeso, Il	dramma	S	Lucio Vero	pasticcio / dir.: G. Cocchi
17	1760	/	UK	London	King's	Clemenza di Tito, La	dramma	S	Tito Vespasiano	Cocchi, Gioacchino
18	1760	/	UK	London	King's	Arminio	dramma	S	Segeste	Perez, D., e.a.
19	1760	/	UK	London	Great Room, Dean Street	Isola disabitata, L'	concert		vocal part	Jonnelli, Nicolò
20	1760	/	UK	London	Haymarket	Isola disabitata, L'	concert		vocal part	Jonnelli, Nicolò
21	1760	/	UK	London	King's	Antigona	dramma	S	Creonte	Cocchi, G. ? - F. Giardini?
22	1760	/	UK	London	Hickford's Room, Brewer Street	Isola disabitata, L'	concert		vocal part	/
23	1760	/	UK	London	King's	Erginda regina di Livadia	opera	S	Nasorre	Cocchi, Gioacchino
24	1760	/	UK	London	Haymarket	Concert	concert		vocal part	/
25	1760	/	UK	London	King's	Mondo della luna, Il	dramma giocoso	C	Eclittico	Galuppi, B. / dir.: G. Cocchi
26	1760	/	UK	London	King's	Arianna e Tesco	dramma	S	Minos	pasticcio / dir.: G. Cocchi
27	1761	/	UK	London	King's	Filosofo di campagna, Il	dramma giocoso	C	Don Triternio	Galuppi, B. / dir.: G. Cocchi
28	1761	/	UK	London	Great Room, Dean Street Soho	Isaac	oratorio	S	/	Jonnelli, Nicolò
29	1761	/	UK	London	King's	Tito Manlio	dramma	S	Tito	Cocchi, Gioacchino
30	1761	/	UK	London	King's	Tre gobbi rivali, I	comic opera	C	Il Marchese Papagnacco	/

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Gaetano Quilici

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	Zeno, Apostolo	Colomba Mattei, Angiola Calori, Ferdinando Tenducci, Emanuele Cornacchini, Laura Rosa		S,25177; LS,iv.756
17	Metastasio, Pietro	Colomba Mattei, Angiola Calori, Emanuele Cornacchini, Ferdinando Tenducci, Laura Rosa		S,05801; LS,iv.769; NG,iv.509
18	/	Emanuele Cornacchini, Colomba Mattei, N.N., Ferdinando Tenducci, Angiola Calori, Laura Rosa		S,02813; LS,iv.777
19	Metastasio, Pietro	Angiola Calori, Miss Frederik, Tenducci	Benefit Gaetano Quilici	S,13866; LS,iv.779
20	/	Angiola Calori, Cassandra Frederik, Tenducci	Benefit sigra. Provenzale	LS,iv.782
21	/	Mattei, Cornacchini, Calori, Tenducci, Domenico Megalli, Laura Rosa		S,02087; LS,iv.787
22	/	Angiola Calori, Miss Frederik, Laura Rosa, Tenducci	Benefit Laura Rosa	LS,iv.791
23	Noris, Matteo	Mattei, Cornacchini, Magalli, Calori, Laura Rosa, Polly Capitano	"the opera will be continued for a few nights more for the benefit of actors and actresses"	LS,iv.799; NG,iv.509; not in OG
24	/	Angiola Calori, Tenducci, Miss Capitani	Benefit Polly Capitani	LS,iv.800
25	Goldoni, Carlo	Pietro Sorbelloni, Carlo Paganini, Angiola Paganini, Christiani Tedeschino, Angiola Calori, Teresa Eberardi		S,15877; LS,iv.826
26	/	Colomba Mattei, Filippo Elisi, Pietro Sorbelloni, Angiola Calori, Teresa Eberardi		S,02586; GB-Lbl 11714.b.39/1; LS,iv.831
27	Goldoni, Carlo	Angiola Calori, Pietro Sorbelloni, Carlo Paganini, Christiano Tedeschino, Angiola Paganini, Teresa Eberardi		S,10369; GB-Lbl 907.i.9/2; LS,iv.836
28	Metastasio, Pietro	Sigra. Passerini, Miss Frederick, sigra.Eberardi, Tedeschino		LS,iv.838
29	Noris, Matteo	Filippo Elisi, Colomba Mattei, Angiola Calori, Pietro Sorbelloni, Teresa Eberardi		S,23250; LS,iv.842; NG,iv.509
30	/	Anna Paganini, Carlo Paganini, Christiano Tedeschino		LS,iv.848

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1761	/	UK	London	King's	Didone abbandonata, La	dramma	S	Iarbas	Perez, D. - B. Galuppi
32	1761	/	UK	London	King's	Pescatrici, Le	opera comica	C	Burlotto	Bertoni, Ferdinando
33	1762	/	UK	London	Great Room, Dean Street	Concert	concert		vocal part	/
34	1762	/	UK	London	Chapel of the Foundling Hospital	Concert of Sacred Music	concert		vocal part	/
35	1762	/	UK	London	King's	Tutore e la pupilla, Il: o sia Matrimonio alla moda	burletta	C	Contrappunto	pasticcio / dir.: J.C. Bach
36	1762	/	UK	London	King's	Astarto re di Tiro	dramma	S	Phoenixus	pasticcio / dir.: J.C. Bach
37	1763	/	UK	London	King's	Cascina, La	dramma giocoso	C	Count Ripoli	pasticcio / dir.: J.C. Bach
38	1763	/	UK	London	King's	Calamità de' cuori, La	dramma giocoso	C	Saracca	Galuppi, B. / dir.: J.C. Bach
39	1763	/	UK	London	King's	Orione; o sia Diana vendicata	dramma	S	Enopione	Bach, Johann Christian
40	1763	/	UK	London	King's	Finta sposa, La	comic opera	C	Camillo	pasticcio / dir.: J.C. Bach
41	1763	/	UK	London	King's	Zanaida	dramma	S	Mustaphà	Bach, Johann Christian
42	1763	/	UK	London	Haymarket	Concert	concert		vocal part	/
43	1764	/	UK	London	King's	Hannah	oratorio		vocal part	Worgan, John
44	1764	/	UK	London	Spring Garden	Concert of Vocal and Instrumental Music	concert		vocal part	/
45	1764	/	UK	London	Drury Lane	Almena	serious English Opera	S	Aspatia	Arne, M. - J. Battistilli

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Gaetano Quilici

LIBRETTIST	COMPANY	COMMENTS	SOURCE
31	/	Colomba Mattei, Filippo Elisi, Angiola Calori, Pietro Sorbelloni, Teresa Eberardi	S.07820; GB-Lbl 11714 aa.21/3; LS,iv.850
32	/	Angiola Calori, Pietro Sorbelloni, Carlo Paganini, Christiano Tedeschino, Angiola Paganini, Teresa Eberardi	GB-Lbl 11712 a.57; LS,iv.862
33	/	Angiola Calori, Felice Giardini, Carl Friedrich Abel	PA 62.04.19 and 04.24
34	/	/	Hightfill,xii.225-6
35	Bottarelli, G.G., e.a.	Giovanna Carmignani, Giuseppe Giustinelli, Gian Battista Zingoni, Anna de Amicis, Domenico de Amicis, Marianna Valsecchi	GB-Lbl 907.i.9/4; LS,iv.962
36	Quinault, Ph. - G.G. Bottarelli	Livia Segantini, Domenico Ciardini, Giuseppe Giustinelli, Giovanna Carmignani, Gian Battista Zingoni	S.03257; GB-Lbl 907.i.9/7; LS,iv.966
37	Goldoni, C. - G.G. Bottarelli	Giovanna Carmignani, Giuseppe Giustinelli, Anna de Amicis, Domenico de Amicis, Marianna Valsecchi, Gian Battista Zingoni	S.05168; GB-Lbl 907.i.9/8; LS,iv.972
38	Goldoni, C. - G.G. Bottarelli	Giovanna Carmignani, Giuseppe Giustinelli, Anna de Amicis, Domenico de Amicis, Marianna Valsecchi, Gian Battista Zingoni	S.04506; GB-Lbl 907.i.9/10; LS,iv.977
39	Bottarelli, Gio. Gualberto	Domenico Ciardini, Livia Segantini, Anna de Amicis, Giovanna Carmignani, Clementina Cremonini, Giuseppe Giustinelli, Marianna Valsecchi, Gian Battista Zingoni	S.17476; LS,iv.979
40	/	Giovanna Carmignani, Giuseppe Giustinelli, Anna de Amicis, Domenico de Amicis, Marianna Valsecchi, Gian Battista Zingoni, Clementina Cremonini	S.10557; GB-Lbl 907.i.9/11; LS,iv.989
41	Bulgherelli - P. Metastasio G.G. Bottarelli	Anna de Amicis, Livia Segantini, Domenico Ciardini, sgra. Carmignani, Marianna Valsecchi, Gian Battista Zingoni, Giustinelli, sgra. Cremonini	S.25257; GB-Lbl 907.i.9/9; LS,iv.995
42	/	Sgra. de Amicis, sgra. Carmignani, sgra. Cremonini, sgra. Valsecchi, Giardini, Giustinelli, Tenducci, Zingoni	LS,iv.1000
43	Smart, Christopher	Angiola Sartori, Clementina Cremonini, Polly Young, 'a boy'	Zöllner,179; LS,iv.1050
44	/	Clementina Cremonini	Woodfield,187; LS,iv.1062-3
45	Rolt, Richard	Vernon, Giuseppe Giustinelli, Champnes, Miss Wright, Mrs Vincent, Miss Williams	LS,iv.1080; NG,1.604; Fiske,313

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
46	1765	5		Lisbon	Bairro Alto	Didone	dramma	S	Jarba	Perez, D., e.a.
47	1765	5	P	Lisbon	Bairro Alto	Zenobia	dramma	S	Zopiro	Perez, David
48	1765	6	P	Lisbon	Bairro Alto	Semiramide riconosciuta	dramma	S	Ircano	Perez, David
49	1766	3	P	Lisbon	Bairro Alto	Amore artigiano, L'	dramma giocoso	C	Bernardo	Latilla, Gaetano
50	1767	3	E	Cadiz	Teatro Italiano	Tutor y la Pupilla, El	dramma giocoso	C	Don Varesio	/

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Gaetano Quilici

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
46	Metastasio, Pietro	Angiola Sartori, Antonio Mazzioti, Maddalena Tognoni Berardi, Giuseppe Giusanelli, Leopoldo Micheli	Giovan Gomes Varela, impr.	S,07742; Brito, 139
47	Metastasio, Pietro	Angiola Sartori, Giuseppe Giustinelli, Antonio Mazzioti, Maddalena Tognoni Berardi / Cecilia Rosa de Aguiar, Leopoldo Micheli	Giovan Gomes Varela, impr.	S,25327; Moreau, 33; Brito, 139
48	Silvani, Francesco	Angiola Sartori, Giuseppe Giustinelli, Antonio Mazzioti, Maddalena Tognoni Berardi / Cecilia Rosa d'Aguiar, Leopoldo Micheli		S,21581; Moreau, 36-7; Brito, 139 ("libr.: Metastasio")
49	Goldoni, Carlo	Angiola Sartori, Giuseppe Giustinelli, Veronica Gerardi, Cecilia Rosa d'Aguiar, Giovanni Gerardi, Leopoldo Micheli	"para festejar o natalicio de D.Maria Victoria Borbon Bragança rainha de Portugal"	S,01540; Brito, 86, 140
50	/	Leonor Silli, Antonio Tedeschi, Vicente Focchetti, Rosolina Ghigi, Antonio Pesci, Ana Loretti	"Cayetano Quilici"	Mori, 263-4.

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1749	6	/	Venice	S Cassiano	Finto principe, II	dramma comico	C	Rosmira	pasticcio
2	1749	6	/	Venice	S Cassiano	Protettore alla moda, II	dramma comico	C	Lesbina	pasticcio
3	1750	1	49.12.26 P	Venice	S Cassiano	Alcinaena principessa dell'isole fortunate; O sia L'amore fortunato ne suoi disprezzi	dramma	S	Bardina	Galuppi, Baldassare
4	1750	1	/	Venice	S Cassiano	Ernelinda	dramma	S	Edvige	Gasparini, G. - A. Vivaldi - B. Galuppi
5	1750	3	/	Milan	Regio-Ducale	Bertoldo Bertoldino e Cacasceno	dramma giocoso	C	Eminio	pasticcio
6	1750	3	/	Milan	Regio-Ducale	Arcadia in Brenta, L'	dramma comico	C	Rosanna	/
7	1750	3	/	Milan	Regio-Ducale	Componimento drammatico (first part)	[cantata]		Siveno	/
8	1750	4	50.06 P	Padua	Obizzi	Bertoldo Bertoldino e Cacasceno	dramma giocoso	C	Eminio	/
9	1751	4	/	Venice	S Angelo	Sialira	dramma	S	Learco	Maggiore, F., e.a.
10	1752	1	51.12.23 D	Mantua	Vecchio	Ipermestra, L'	dramma	S	Plistene	/
11	1752	1	52.01.28 D	Mantua	Vecchio	Antigono, L'	dramma	S	Alessandro	/
12	1752	/	/	Trieste	Teatro	Andromaca	dramma	S	Andromaca	/
13	1752	/	/	Gorizia	Teatro	Sialira, La	dramma	S	Sialira	/
14	1753	1	/	Vicenza	Grazie	Antigona	dramma	S	Antigona	Galuppi, Baldassare
15	1753	4	53.05.31 P	Venice	S Salvatore	Sallustia	dramma	S	Giulia Mammea	Bernasconi, Andrea
16	1753	4	53.08 P	Brescia	Erranti	Calamità de' cuori, La	dramma giocoso	C	Albina	Galuppi, Baldassare

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Angiola Sartori

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
1	Goldoni, Carlo	Sebastiano Emiliani, Giovanna Roddi, Ferdinando Compassi, Costantino Compassi, Annunziata Garrani, Antonia Cavallucci, Felice Novelli	"romana"	S.10668, W.505
2	/	Annunziata Garrani, Sebastiano Emiliani, Antonia Cavallucci, Costantino Compassi, Felice Novelli, Gio. Francesco Alfani	"romana"	S.19239, W.506
3	Chiari, Pietro	Madalena Ferrandini, Sebastiano Emiliano, Giuseppe Rossi, Anna Narici, Antonio Amati		S.00653; W.519; NG.vII.137
4	Silvani, Francesco	Madalena Ferrandini, Sebastiano Emiliani, Costantino Compassi, Anna Narici, Teresa Rossi		S.09172, W.520
5	/	Nicola Peretti, Anna Castelli, Ambrogio Ghezzi, Carlo Paganini, Angiola Paganini, Giovanni Leonardi, Angiolo Tanara		S.04002
6	/	Nicola Peretti, Maria Angiola Paganini, Anna Castelli, Carlo Paganini, Giovanni Leonardi, Agostino Bossi		S.02363
7	/	Angiola Paganini, Anna Castelli		S.05994
8	/	Sebastiano Emiliani, Laura Brascagli, Marco Antonio Mareschi, Carlo Paganini, Angiola Paganini, Giovanni Leonardi	Ded. by Filippo Dessales	S.04003
9	Goldoni, Carlo	Maria Camati, Giuseppe Gallieni, Elena Fabris, Giuseppe Guadagni	With arias "a piacimento de cantanti"	S.22605; W.541
10	/	Francesco Arrigoni, Maria Camati, Domenico Luvini, Teresa Mazzoli, Rosanna Pergher	"romana"; ded. by Gio. Domneico Brambilla	S.13571
11	/	Francesco Arrigoni, Maria Camati, Domenico Luvini, Teresigra. Mazzoli, Rosanna Pergher		S.02124
12	/	Violante Menecini, Antonia Zamperini, Caterina Amasi, Domenico Ulcernech, Angela Amasi		S.01905
13	Goldoni, Carlo	Violante Massi Menicini, Caterina Massi, Elisabetta Loris, Gasparo Barossi	Angela Sartori, impr. ("...questo mio secondo Drama")	S.22605a
14	Roccaforte, Gaetano	Giuseppe Fantoni, Violante Masi, Anna Grandis, Carlo Bombai	"romana"; ded. by Angela Sartori and Violante Masi	S.02081
15	/	Madalena Gerardini, Giuseppe Jozzi, Giovanni Belardi, Giuseppe Gigli, Vittoria Galleotti	Ded. by Michel Gerardini	S.20449; W.563; NG.ii.620
16	/	Angela Conti, Filippo Laschi, Serafina Penni, Agata Ricci, Giovanni Leonardi, Caterina Masi		S.04494

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1717	4	53.08 P	I	Brescia	Erranti	Mondo alla roverscia, II; o sia Le donne che comandano	dramma giocoso	C	Tullia	/
1753	6	53.11.06 P	I	Leghorn	S Sebastiano	Artaserse	dramma	S	Mandane	/
1753	6	53.11.30 D	I	Leghorn	S Sebastiano	Teuzzone, II	dramma	S	Zidiana	Zamparelli, D., e.a.
1754	1	53 T	I	Vicenza	Grazie	Demofoonte	dramma	S	Dircea	Hasse, Johann Adolf
1754	1	53.12.26 D	I	Leghorn	S Sebastiano	Cajo Mario	dramma	S	Marzia	Jommelli, Nicolò
1754	1	54.01.19 D	I	Leghorn	S Sebastiano	Adriano in Siria	dramma	S	Emirena	Scarlatti, Giuseppe
1754	/	/	I	Este	Teatro	Gustavo primo re di Svezia	dramma	S	Ergilda	/
1755	4	/	I	Venice	S Salvatore	Tigrane	dramma	S	Cleopatra	/
1758	1	/	I	Verona	Accademia Filarmonico	Antigona in Tebe	dramma	S	Antigona	Galuppi, Baldassare
1758	4	/	I	Venice	S Salvatore	Artaserse	dramma	S	Mandane	Scolari, Giuseppe
1759	4	59.04.28 D	I	Reggio	Pubblico	Clemenza di Tito, La	dramma	S	Servilia	Ciampi, Vincenzo
1760	1	60.01.20 P	I	Florence	Pergola	Semiramide riconosciuta	dramma	S	Semiramide	/
1760	1	59.12.26 P	I	Florence	Pergola	Tito Manlio	dramma	S	Servilia	/
1760	3	/	I	Genoa	Falcone	Bellerofonte	dramma	S	Palmira	Scirolli, Gregorio
1760	/	61.03.08	F	Paris	/	Concert Spirituel	concert		vocal part	/
1761	/	61.09.19 P	UK	London	King's	Speranze della terra, Le	serenate		Asia	Cocchi, Gioacchino

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Angiola Sartori

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
17	/	Angela Conti, Serafina Penni, Filippo Laschi, Agata Ricci, Giovanni Leonardi, Gianfrancesco Alfani		S,15848
18	/	Margarita Paccarelli, Carlo Carlani, Francesco Rolfi, Armellina Mattei, Giovannina Carmignani	"di Roma"; ded. by Gio. Giuseppe Torrini"	S,03016
19	Zeno, Apostolo	N.N., Carlo Carlani, Ermillina Mattei, Francesco Rolfi, Margherita Paccarelli, Giovanna Carmignani	"di Roma"; ded. by Gio. Giuseppe Torrini"	S,23113; not in NG, OG
20	/	Gioseppe Fantoni, Angela Grandis, Violante Masi, Chiara Bassani, Carlo Bombari, N.N.		S,07514
21	Roccaforte, Gaetano	Carlo Carlani, Francesco Rolfi, Armellina Mattei, Margherita Paccarelli, Giovannina Carmignani	"di Roma"; Gio. Lorenzo Ciotta, impr.	S,04448
22	Metastasio, Pietro	Margherita Paccarelli, Carlo Carlani, Francesco Rolfi, Armellina Mattei, Giovannina Carmignani	"di Roma"; Gio. Lorenzo Ciotta, impr.	S,00400
23	/	Margherita Giacomazzi, Chiara Bassani, Francesco Palladini, Giuseppe Tosoni		S,12598
24	Goldoni, Carlo	Aurelio Angoni, Margarita Giacomazzi, Ottavia Gheri, Margherita Pacarelli, Laura Rosa		S,23143; W,584
25	Roccaforte, Gaetano	Giuseppe Baratti, Giuseppe Manfredini, Giovanna Carmignani, Pietro Santi, Antonio Nazzolini	Ded. by Giuseppe Manfredini	S,02109
26	Metastasio, Pietro	Giuseppe Manfredini, Gaetano Guadagni, Giuseppe Tibaldi, Mariana Magini, Antonio Nazzolini		S,03039; W,614
27	Metastasio, Pietro	Salvatore Pazzaglia, Clementina Spagnoli, Giovanni Manzoli, Bartolomeo Puttini, Angelo Bonani	"Angiola Sartori Benucci"	S,05800
28	/	Domenico Luciani, Tommaso Lucchi, Cecilia Corsani, Lisabetta Falugi, Gaspara Cellini, Pasquale Cozzini	"Angiola Sartori Benucci"	S,21575; WW,ii.183-4
29	Noris, Matteo	Tommaso Lucchi, Domenico Luciani, Cecilia Corsani, Lisabetta Falugi, Gaspara Cellini, Pasquale Cozzini	"Angiola Sartori Benucci"	S,23249 ("cpst.: Girolamo Abos"); WW,i.183
30	/	Carlo Mortola, Vernocia Rainieri, Domenico Luciano	"di Roma"	S,03931
31	/	/	/	Pierre, 279-80
32	Bottarelli, Gio. Gualberto	Teresa Eberardi, Colomba Mattei, Filippo Elisi, Giovanni Battista Zonca	"Eseguito ... felicissimo giorno natalizio ... di Giorgio Terzo Re della Gran Bretagna"	GB-Lbl 907.i.9 1; LS,iv.889

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
33	1761	/	UK	London	King's	Promesse del cielo, Le	serenata		Asia	pasticcio / dir.: G. Cocchi
34	1761	/	UK	London	King's	Alessandro nell'Indie	dramma	S	Erisena	pasticcio / dir.: G. Cocchi
35	1761	/	UK	London	King's	Mercato di Malmantile, Il	opera comica	C	Marchionessa Giacinta	Fischietti, Domenico
36	1762	/	UK	London	King's	Tolomeo re d'Egitto	dramma	S	Elisa	pasticcio / dir.: G. Cocchi
37	1762	/	UK	London	King's	Bertoldo, Bertoldino e Cacassenno alla corte del re Alboino	opera comica	C	Ipsicratea	Ciampi, V. / dir: G. Cocchi
38	1762	/	UK	London	King's	Disfatta di Dario, La	dramma	S	Barsene	pasticcio / dir.: G. Cocchi
39	1762	/	UK	London	King's	Famiglia in scompiglio, La	dramma giocoso	C	Rosalba	Cocchi, Gioacchino
40	1763	/	UK	London	King's	Cleonice regina di Siria	dramma	S	Barsene	pasticcio
41	1764	/	UK	London	King's	Leucippo	favola pastorale eroica		Climene	Vento, Matia
42	1764	/	UK	London	King's	Senocrita	opera	S	Cleonice	Perez, D. - N. Piccini
43	1764	/	UK	London	King's	Alessandro nell'Indie	dramma	S	Erisena	Cocchi, G., e.a.
44	1764	/	UK	London	King's	Hannah	oratorio		vocal part	Worgan, John
45	1765	5	P	Lisbon	Bairro Alto	Didone	dramma	S	Didone	Perez, D., e.a.
46	1765	5	P	Lisbon	Bairro Alto	Zenobia	dramma	S	Zenobia	Perez, David
47	1765	6	P	Lisbon	Bairro Alto	Semiramide riconosciuta	dramma	S	Semiramide	Perez, David
48	1766	3	P	Lisbon	Bairro Alto	Amore artigiano, L'	dramma giocoso	C	Mad. Costanza	Latilla, Gaetano

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Angiola Sartori

LIBRETTIST	COMPANY	COMMENTS	SOURCE
33	Bottarelli, Gio. Gualberto	Filippo Elisi, Rosa Curioni, Colomba Mattei, Giovanni Battista Zonca	GB-Lbl 907.i.9/2; LS.iv.889
34	/	Zonca, sigra. Mattei, Elisi, sigra. Curioni, sigra. Eberardi	S.00785; LS.iv.896
35	/	Rosa Curioni, Carlo Paganini, Anna Paganini, Giovanni Battista Zonca, Teresa Eberardi, Pietro Leonardi	S.15444; LS.iv.901
36	/	Filippo Elisi, Colomba Mattei, Giovanni Battista Zonca, Rosa Curioni, Teresa Eberardi	S.23322; GB-Lbl 907.i.9/3; LS.iv.910
37	Goldoni, Carlo	Rosa Curioni, Carlo Paganini, Angiola Paganini, Giovanni Battista Zonca, Pietro Leonardi, Teresa Eberardi	S.04015; GB-Lbl 11714.b.23; LS.iv.911
38	/	Filippo Elisi, Giovan Battista Zonca, Colomba Mattei, Rosa Curioni, Teresa Eberardi	S.07990; GB-Lbl 907.i.9 6; LS.iv.924
39	Bottarelli, Gio. Gualberto	Carlo Paganini, Angiola Paganini, Giovanni Battista Zonca, Pietro Leonardi, Rosa Curioni, Teresa Eberardi	S.09644; GB-Lbl 907.L.9/5; LS.iv.927
40	/	Regina Mingotti, Giuseppe Giustinelli, Antonio Mazzotti, Niccolò Peretti, sigra. Bainsi	S.05841; LS.iv.1023
41	Pasquini, G.C. - G.G.	Guglietti, Antonio Mazzotti, Regina Mingotti, Giuseppe Giustinelli, sigra. Bainsi	S.14205; GB-Lbl 907.i.10/3; LS.iv.1023
42	/	Giuseppe Giustinelli, Regina Mingotti, A. Mazzotti, M. Tagnoni, N. Peretti, C. Bainsi	LS.iv.1041; Hightfil.xii.209 ("role: Barsene")
43	/	Niccolò Peretti, Antonio Mazzotti, Giuseppe Giustinelli, Regina Mingotti, Giuseppe Giustinelli, Francesco Guglietti	S.00796; LS.iv.1045
44	Smart, Christopher	Gaetano Quilici, Clementina Cremonini, Polly Young, 'a boy	Zöllner, 179; LS.iv.1050
45	Metastasio, Pietro	Antonio Mazzotti, Gaetano Quilici, Maddalena Tognoni Berardi, Giuseppe Giustinelli, Leopoldo Micheli	S.07742; Brito, 139
46	Metastasio, Pietro	Giuseppe Giustinelli, Antonio Mazzotti, Maddalena Tagnoni Berardi / Cecilia Rosa de Aguiar, Gaetano Quilici, Leopoldo Micheli	S.25327; Moreau, 33; Brito, 139
47	Silvani, Francesco	Giuseppe Giustinelli, Antonio Mazzotti, Gaetano Quilici, Maddalena Tognoni Berardi / Cecilia Rosa d'Aguiar, Leopoldo Micheli	S.21581; Moreau, 36-7; Brito, 139 ("libr.: Metastasio")
48	Goldoni, Carlo	Giuseppe Giustinelli, Gaetano Quilici, Veronica Gerardi, Cecilia Rosa d'Aguiar, Giovanni Gerardi, Leopoldo Micheli	S.01540; Brito, 86, 140

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YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER	
1	1758	6	58.09.01 P	I	Florence	Pergola	Nitteti, La	dramma	S	Amenofi	Hasse, Johann Adolf
2	1759	1	58.12.26 P	I	Florence	Pergola	Arianna e Teseo	dramma	S	Alceste	/
3	1759	1	59.01.31 P	I	Florence	Pergola	Vologeso re de' Parti	dramma	S	Aniceto	/
4	1759	3	59.04.22 P	I	Florence	Cocomero	Arcifanfano re de' matti	dramma giocoso	C	Malgoverno	Galuppi, B., e.a.
5	1759	3	59.04.29 P	I	Florence	Cocomero	Buona figliuola, La	dramma giocoso	C	Cav. Armidoro	Duni, Egidio
6	1759	3	59.05.03? P	I	Florence	Cocomero	Speciale, Lo	dramma giocoso	C	Lucindo	Fischietti, Domenico
7	1759	6	/	I	Turin	Carignano	Buovo d'Antona	dramma giocoso	C	Maccabruno	Tractta, Tommaso
8	1759	6	/	I	Turin	Carignano	Filosofo di campagna, Il	dramma giocoso	C	Rinaldo	Galuppi, Baldassare
9	1759	6	/	I	Turin	Carignano	Signor dottore, Il	dramma giocoso	C	Don Alberto	Fischietti, Domenico
10	1760	1	60.01 P	I	Rome	Dame	Fiera di Sinigaglia, La	dramma giocoso	C	Lisaura	Fischietti, Domenico
11	1760	1	60.02.06 P	I	Rome	Dame	Buona figliuola, La	dramma giocoso	C	March. Lucinda	Piccinni, Niccolò
12	1760	3	/	I	Bologna	Marsigli Rossi	Buona figliuola, La	dramma giocoso	C	Armidoro	Piccinni, Niccolò
13	1760	3	/	I	Bologna	Marsigli Rossi	Signor dottore, Il	dramma giocoso	C	Don Alberto	Fischietti, Domenico
14	1760	6	/	I	Milan	Regio-Ducale	Buona figliuola, La	dramma giocoso	C	Cav. Armidoro	Piccinni, Niccolò
15	1760	6	/	I	Milan	Regio-Ducale	Signor dottore, Il	dramma giocoso	C	Don Alberto	Fischietti, Domenico
16	1761	1	/	I	Rome	Argentina	Donna di governo, La	dramma giocoso	C	Fulgenzio	Galuppi, B., e.a.

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Gaspere Savoi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 Metastasio, Pietro	Salvatore Pazzagli, Tommaso Guarducci, Caterina Plaia, Maria Anna Bianchi, Angiolo Monanni		S,16544, WW,ii.174-5
2 Pariati, Pietro	Giovanna Celli, Antonio Donnini, Carlo Cariani, Chiara Marini, Giuseppe Forni		S,02584; WW,ii.175-6
3 Zeno, Apostolo	Antonio Donnini, Giovanna Celli, Carlo Cariani, Chiara Marini, Giuseppe Forni		S,25206, WW,ii.177
4 Goldoni, Carlo	Francesco Baglioni, Vincenza Baglioni, Giovanna Baglioni, Clementina Baglioni, Francesco Carattoli, Antonio Boscoli		S,02399; WW,ii.178-9
5 Goldoni, Carlo	Francesco Carattoli, Clementina Baglioni, Vincenza Baglioni, Giovanna Baglioni, Genevieve Blondi, Giuseppe Secchioni, Antonio Boscoli		S,04169; WW,ii.179-80
6 Goldoni, Carlo	Clementina Baglioni, Francesco Carattoli, Antonio Boscoli, Giovanna Baglioni, Vincenza Baglioni, Giuseppe Secchioni		S,22371; WW,ii.180-1
7 Goldoni, Carlo	Vincenza Baglioni, Giovanna Baglioni, Giovanni Lovattini, Clementina Baglioni, Francesco Carattoli, Francesco Baglioni		S,04281
8 Goldoni, Carlo	Giovanni Lovattini, Giovanna Baglioni, Clementina Baglioni, Francesco Carattoli, Vincenza Baglioni, Francesco Baglioni		S,10364
9 Goldoni, Carlo	Vincenza Baglioni, Francesco Baglioni, Vincenza Baglioni, Giovanna Baglioni, Giovanni Lovattini, Clementina Baglioni, Francesco Carattoli, Francesco Baglioni		S,21982
10 Goldoni, Carlo	Carlo de Cristofori, Giuseppe Giustinelli, Tommaso Borghesi, Francesco Carattoli, Giovanni Lovattini, Giuseppe Casaccia		S,10153; NG,vi.616
11 Goldoni, Carlo	Carlo de Cristofori, Giovanni Lovattini, Tommaso Borghesi, Giuseppe Giustinelli, Francesco Pieri, Francesco Carattoli, Tommaso Borghesi, Giuseppe Casaccia		S,04175; NG,xiv.727
12 Goldoni, Carlo	Clementina Baglioni, Giovanni Lovattini, Giovanna Baglioni, Vincenza Baglioni, Anna Giorgi, Francesco Carattoli, Giacomo Caldinelli		S,04172
13 Goldoni, Carlo	Clementina Baglioni, Francesco Carattoli, Giovanna Baglioni, Giovanni Lovattini, Vincenza Baglioni, Giacomo Caldinelli	Bortolo Ganassetti, impr.	S,21983
14 Goldoni, Carlo	Clementina Baglioni, Giovanni Lovattini, Filippo Laschi, Francesco Carattoli, Giovanna Baglioni, Vincenza Baglioni, Paola Tradati	Francesco Morone, impr.	S,04174
15 Goldoni, Carlo	Clementina Baglioni, Giovanna Baglioni, Vincenza Baglioni, Filippo Laschi, Francesco Carattoli, Giovanni Lovattini	Ded by Francesco Morone	S,21985
16 Goldoni, Carlo	Giuseppe Giustinelli, Giovanni Lovattini, Giovanni Leonardi, Francesco Carattoli	A. Lungi and G. Puccinelli, impr.	S,08237; NG,vii.137

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
17	1761	1	/	I	Rome	Argentina	Signor dottore, II	dramma giocoso	C	Don Alberto	/
18	1761	3	61.04.07 P	I	Florence	Cocomero	Uccellatori, Gli	dramma giocoso	C	Riccardo	Gassmann, Florian Leopold
19	1761	3	61.05.21 P	I	Florence	Cocomero	Nozze, Le	dramma giocoso	C	Conte di Belfiore	Galuppi, Baldassare
20	1761	3	/	I	Florence	Cocomero	Scaltra letterata, La [=La scaltra spiritosa]	dramma giocoso	C	Flaminio	Piccinni, Niccolò
21	1762	1	/	I	Rome	Argentina	Zenobia	dramma	S	Zenobia	Tracta, Tommaso
22	1762	1	62.02.03 P	I	Roma	Argentina	Artaserse	dramma	S	Mandane	Piccinni, Niccolò
23	1762	4	62.05.19 P	I	Venice	S Angelo	Tigrane	dramma	S	Oronte	Tozzi, Antonio
24	1762	5	/	I	Faenza	Remoti	Buona figliuola, La	dramma giocoso	S	Cav. Armidoro	Piccinni, Niccolò
25	1762	5	/	I	Milan	Regio-Ducale	Filosofo di campagna, II	dramma giocoso	C	Rinaldo	Galuppi, Baldassare
26	1762	5	/	I	Milan	Regio-Ducale	Viaggiatore ridicolo, II	dramma giocoso	C	Conte degli Ansemini	Scolari, G. - A. Mazzoni
27	1762	6	/	I	Milan	Regio-Ducale	Buona figliuola, La	dramma giocoso	C	Armidoro	Piccinni, Niccolò
28	1762	6	/	I	Milan	Regio-Ducale	Caffè di campagna, II	dramma giocoso	C	Galantino	Galuppi, Baldassare
29	1763	1	63.01.08 P	I	Rome	Argentina	Tito Manlio	dramma	S	Servilia	Guglielmi, Pietro
30	1763	1	/	I	Rome	Argentina	Demofoonte	dramma	S	Dircea	Majo, Gian Francesco de
31	1764	1	/	I	Rome	Argentina	Vologeso, II	dramma	S	Berenice	Bertoni, Ferdinando
32	1764	1	/	I	Rome	Argentina	Semiramide riconosciuta	dramma	S	Semiramide	Sacchini, Antonio

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Gaspere Savoi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
17 Goldoni, Carlo	Nicola Bencini, Francesco Carattoli, Luca Fabri, Giovanni Lovattini, Gaetano Bartolini, Domenico Poggi	Ded. by Giuseppe Balestra	S.21992
18 Goldoni, Carlo	Chiara Olivieri, Caterina Ristorini, Anna Giorgi, Michele del Zanca, Francesco Cavalli, Baldassarre Bosi	"di Siena"	S.24181; WW.ii.192-3
19 Goldoni, Carlo	Chiara Olivieri, Caterina Ristorini, Michele del Zanca, Anna Giorgi, Francesco Cavalli, Baldassarre Bosi	"di Siena"	S.16678, WW.ii.193
20 Palomba, Antonio	Chiara Olivieri, Caterina Ristorini, Anna Giorgi, Michele del Zanca, Francesco Cavalli, Baldassarre Bosi	"di Siena"	S.21078; WW.ii.193-4
21 Metastasio, Pietro	Pietro de Mezzo, Domenico Luciano, Gaetano Bartolini, Silvio Giorgetti, Giuseppe Pasqualini		S.25326
22 Metastasio, Pietro	Silvio Giorgetti, Pietro De-Mezzo, Domenico Luciano, Gaetano Bartolini, Giuseppe Pasqualini		S.03050; NG.xiv.727
23 Silvani, F. - C. Goldoni	Giuseppe Antonio Pinetti, Valburga Compassi, Antonio Pellerino, Teresa Jori Sartori, Rosa Olivi Cattaneo	Prospero Olivieri, impr.	S.23146; W.657; NG.xix.105
24 Goldoni, Carlo	Chiara Colliva, Giovanni Lovattini, Margarita Parisina, Anna Bassani, Francesco Carattoli, Gioachino Caribaldi, Giovanna Dacqui		S.04183
25 /	Clementina Baglioni, Francesco Carattoli, Giovanna Baglioni, Giovanni Lovattini, Vincenza Baglioni, Giacomo Caldanelli	Ded. by Giuseppe Galeazzi	S.10370
26 Goldoni, Carlo	Clementina Baglioni, Vincenza Baglioni, Maria Teresa Piatti, Giovanni Lovattini, Francesco Carattoli, Giacomo Caldinelli	Giuseppe Galeazzi, impr.	S.24754; NG.xvii.55
27 Goldoni, Carlo	Clementina Baglioni, Giovanni Lovattini, Francesco Carattoli, Giovanna Baglioni, Vincenza Baglioni, Maria Teresa Piatti, Giacomo Caldinelli		S.04184
28 Chiari, P. - A. Galuppi?	Clementina Baglioni, Giovannina Baglioni, Vincenza Baglioni, Francesco Carattoli, Giovanni Lovattini, Giacomo Caldinelli	Ded. by Giuseppe Galeazzi	S.04392
29 Roccaforte, Gaetano?	Giuseppe Tibaldi, Filippo Elisi, Michele Patrassi, Luigi Biagini, Gesare Marini	"ded. al popolo romano"	S.23251; NG.vii.796
30 Metastasio, Pietro	Giuseppe Tibaldi, Luigi Biagini, Filippo Elisi, Michele Patrassi, Cesare Marini, Giovanni Coli		S.07536; NG.xi.544
31 Zeno, Apostolo	Filippo Elisi, Pietro Tibaldi, Vincenzo Pasquinucci, Carlo Niccolini, Marcello Pompili		S.25180
32 Metastasio, Pietro	Carlo Niccolini, Pietro Tibaldi, Filippo Elisi, Vincenzo Pasquinucci, Marcello Pompili		S.21580; NG.xvi.372

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
33	1764	3 /	I	Leghorn	S Sebastiano	Ezio	dramma	S	Valentiniano III	Rutini, Giovanni Marco
34	1765	/	I	Rome	Argentina	Eumene	dramma	S	Artemisia	Sacchini, Antonio
35	1765	65.02.04 P	I	Rome	Argentina	Farnace	dramma	S	Tamiri	Guglielmi, Pietro
36	1765	/	I	Venice	S Benedetto	Nitteti, La	dramma	S	Amenofi	Sarti, Giuseppe
37	1765	65.11.23 P	UK	London	King's	Eumene	dramma	S	Leonato	pasticcio / dir.: G. Cocchi
38	1765	65.12.03 P	UK	London	King's	Clementza di Tito, La	dramma	S	Annio	pasticcio / dir.: G. Cocchi
39	1766	66.01.21 P	UK	London	King's	Sofonisba	dramma	S	Masinissa	Vento, Mattia
40	1766	66.02.20 P	UK	London	King's	Ariarrese	dramma	S	Ariarxes	Hasse, Johann Adolf
41	1766	66.04.12 P	UK	London	King's	Eroe Cinese, L'	serious opera	S	The Mandarin	Galuppi, Baldassare
42	1766	66.05.22 P	UK	London	King's	Pelopida	dramma	S	Egistus	Barthélemon, François-Hippolyte
43	1766	66.11.01 P	UK	London	King's	Trackebane Gran Mogol	dramma	S	Orovio	pasticcio
44	1766	66.11.25 P	UK	London	King's	Buona figliuola, La	comic opera	C	Cav. Armidoro	Piccinni, Niccolò
45	1767	67.01.31 P	UK	London	King's	Buona figliuola maritata, La	comic opera	C	Cav. Armidoro	Piccinni, Niccolò
46	1767	67.02.14 P	UK	London	King's	Carattaco	dramma	S	Publio Ostorio	Bach, Johann Christian
47	1767	67.03.05 P	UK	London	King's	Sifare	opera	S	Pharnaces	/
48	1767	67.03.12 P	UK	London	King's	Signor dottore, Il	comic opera	C	Don Alberto	Fischietti, Domenico

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Gaspard Savoi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
33 /	Caterina Flavis, Giuseppe Aprile, Rosa Puccini, Arcangelo Cortoni, Salvatore Casetti		S.09516
34 /	Tommaso Guarducci, Gaetano Bartolini, Carlo Niccolini, Gaetano Ottani, Niccola Caffarello		S.09383
35 Lucchini, Antonio Maria?	Tommaso Guarducci, Gaetano Bartolini, Nicola Caffarelli, Gaetano Ottani, Carlo Niccolini, Nicola Caffarelli		S.09767; NG.vii.796
36 Metastasio, Pietro	Guglielmo Ettore, Carlo Reina, Camilla Mattei, Anna Lucia Frigeri, Cesare Molinari		S.16556, W.694
37 /	Filippo Elisi, Clementina Spagnoli, Giulia Visconti, Ercole Ciprandi, Giacinta Ghiretti		S.09382, GB-Lbl 907.i.10; LS.iv.1139
38 /	Ercole Ciprandi, Clementina Spagnoli, Giulia Visconti, Filippo Elisi, Giacinta Ghiretti		S.05806; GB-Lbl 11714 b.39/2; LS.iv.1141
39 Bottarelli, Gio. Gualberto	Sigra. Spagnoli, Elisi, Ciprandi, sigra. Visconti, sigra. Ghiretti, Alexander Maczura		S.22188; GB-Lbl 907.i.10; LS.iv.1148; NG.xix.623
40 /	Elisi, sigra. Spagnoli, Ciprandi, sigra. Visconti, sigra. Ghiretti		GB-Lbl 1608/4555/8; LS.iv.1154
41 /	Sigra. Scotti		LS.iv.1162; P.4.66.04.26
42 Roccaforte, Gaetano?	Ciprandi, Elisi, sigra. Scotti, Miss Young, sigra. Ghiretti		S.18351; GB-Lbl 907.i.10/8; LS.iv.1172; NG.ii.195
43 Bottarelli, G.G. (alt.)	Grassi, Guarducci, sigra. Ponce, Miss Young, sigra. Piatti, Micheli		GB-Lbl 1608/4555/1; LS.iv.1194
44 Bottarelli, G.G. (alt.)	Miss Young, Lovattini, sigra. Zamperini, Morigi, sigra. Piatti, sigra. Gibetti, Micheli		S.04199; GB-Lbl 11714 b.39/5; LS.iv.1199
45 Goldoni, C. - G.G. Bottarelli	Lovattini, Morigi, sigra. Piatti, Mrs Barthelemon, sigra. Gibetti, sigra. Zamperini, Micheli		S.04264, GB-Lbl 11714 aa.13/6; LS.iv.1217
46 Bottarelli, Gio. Gualberto	Morigi, Guarducci, sigra. Ponce, sigra. Piatti, sigra. Moser, Grassi, Mrs Barthelemon, Leopoldo Micheli		S.05090; GB-Lbl 907.i.10/10; LS.iv.1221; NG.i.872
47 /	Guarducci, Grassi, sigra. Ponce, Mrs Barthelemon, Micheli	Benefit Tommaso Guarducci	S.21976; GB-Lbl 907.i.10/9 ("benefit Tenducci"), LS.iv.1226
48 Goldoni, C. (with alt.)	Mrs Barthelemon, Morigi, sigra. Zamperini, Lovattini, sigra. Piatti, Micheli	Benefit Giovanni Lovattini	S.22001, GB-Lbl 907.i.12/1, LS.iv.1227

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
49	1767	/	67.10.27 P	UK	London	King's	Tigrane	dramma	S	Orontes	pasticcio / dir.: P. Guglielmi
50	1767	/	67.11.07 P	UK	London	King's	Schiava, La	comic opera	C	Fulgenzio	Piccinni, N. / dir.: P. Guglielmi
51	1768	/	68.01.16 P	UK	London	King's	Ifigenia in Aulide	serious opera	S	Aiace	Guglielmi, Pietro
52	1768	/	68.01.26 P	UK	London	King's	Buona figliuola, La	comic opera	C	Armadoro	Piccinni, Niccolò
53	1768	/	68.03.10 P	UK	London	King's	Sesostri	opera	S	Fanetes	Piccinni, N. / dir.: P. Guglielmi
54	1768	/	68.03.26 P	UK	London	King's	Ratto della sposa, Il	comic opera	C	Brondino	Guglielmi, Pietro
55	1770	/	70.01.15	UK	London	Exeter Exchange Concert Room	Concert of Vocal and Instrumental Music	concert		vocal part	/
56	1770	/	70.03.08 P	UK	London	King's	Stabat Mater	/		/	Pergolesi, Giovanni Battista
57	1770	/	70.03.22 P	UK	London	King's	Gioas re di Giuda	oratorio		Sebia	Bach, Johann Christian
58	1770	/	70.12.15 P	UK	London	King's	Astardo re di Tiro	serious opera	S	Ninus	pasticcio
59	1770	/	70.12.18 P	UK	London	King's	Uccellatori, Gli	comic opera	C	Il Marchese di Bel Fiore	Gassmann, Florian Leopold
60	1771	/	71.01.10 P	UK	London	King's	Gioas re di Giuda	oratorio	S	/	Bach, Johann Christian
61	1771	/	71.02.05	UK	London	King's	Concert of Vocal and Instrumental Music	concert		vocal part	/
62	1771	/	71.02.09 P	UK	London	King's	Semiramide riconosciuta	opera	S	Ircano	Cocchi, Gioacchino
63	1771	/	71.02.23 P	UK	London	King's	Pazzie d'Orlando, Le	comic opera	C	Rodomonte	Guglielmi, Pietro

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Gaspare Savoi

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
49	/	Guarducci, Moser, sigra Sampolini, sigra. Quercioli, sigra. Piatti, Micheli		S,23147; GB-Lbl 1342 m 2; LS,iv 1286
50	/	Micheli, sigra. Quercioli, Lovattini, sigra. Guadagni, Morigi, sigra. Maggiore		S,21181; GB-Lbl 1508/238, LS,iv 1289
51	Bottarelli, Gio. Gualberto	Moser, sigra. Campolini, Guarducci, sigra. Quercioli, sigra. Maggiore, Morigi	Ded. by G.G. Bottarelli	S,12727; GB-Lbl 11714.aa.21/8; LS,iv.1306; NG,vii.796
52	Bottarelli, G.G. (alt.)	Sigra. Quercioli, Lovattini, sigra. Guadagni, Morigi, sigra. Maggiore, sigra. Piatti, Micheli		S,04194; GB-Lbl 11714 aa 22/5; LS,iv.1307
53	Bottarelli, G.G. ("taken from an old book")	Guarducci, Moser, sigra Campolini, sigra Quercioli, Morigi	"Music composed on purpose for this benefit by Signor Guglielmi", benefit sigra Campolini and Pietro Guglielmi	S,21890; GB-Lbl 907 i 12/3; LS,iv.1316
54	Martinelli, G. - G.G. Bottarelli	Sigra. Guadagni, sigra Maggiore, sigra. Piatti, Lovattini, Morigi, Micheli		S,19529; GB-Lbl 11714 aa 21/4; LS,iv.1320
55	/	Tenducci, Bassanese, Fedelino, Alessandri, Barthelemon, Anna Gori, e.a.	Benefit "signori Bigari, painters and machinists to the opera house"	P/4 70.01 09, [Malmesbury],ii 293
56	/	Guadagni		LS,iv.1460
57	Metastasio, P. - G.G. Bottarelli	Guadagni, sigra. Guglielmi, Bianchi, Piatti, Morigi	"Signora Grassi being indisposed, signor Savoi will do her part"	S,11920; LS,iv.1463; NG,i.872
58	/	Sigra. Guglielmi, Tenducci, sigra Romani, Ristorini, Morigi		GB-Lbl 907.i.13/5, LS,iv.1518
59	/	Mrs Barthelemon, sigra. Ristorini, Giovanni Lovattini, sigra. Demena, Zanca, Andrea Morigi		S,24191; GB-Lbl 907.i.13/3; LS,iv.1518
60	/	Tenducci, Morigi, sigra Grassi, sigra. Guglielmi, Mrs Barthelemon		LS,iv.1522
61	/	Sigra Grassi, sigra Guglielmi, sigra Romani, Tenducci, Ristorini	Benefit "decayed Musicians"	LS,iv.1527
62	Metastasio, P. - G.G. Bottarelli	Sigra Grassi, Tenducci, Ristorini, Morigi, sigra. Romani		S,21587; GB-Lbl 907.i.13/6; LS,iv.1527
63	Badini, Carlo Francesco	Zanca, sigra. Ristorini, Lovattini, Mrs Barthelemon, Morigi, sigra. Demena		S,18249; GB-Lbl 11714. aa.21/6; LS,iv.1530; NG,vii.796

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
64	1771	/	71.02.28 P	UK	London	King's	Passione, La	oratorio, first part	S	/	Jommelli, Nicolò
65	1771	/	71.04.30 P	UK	London	King's	Orfeo	opera	S	Tiresia and second Happy Ghost	Gluck, C.W., e.a. / dir.: T. Giordani
66	1771	/	71.11.02 P	UK	London	King's	Viaggiatori tornati in Italia, I	comic opera	C	Conte	Guglielmi, Pietro
67	1771	/	71.11.23 P	UK	London	King's	Disertore, Il	comic opera	C	Beltramino	Guglielmi, Pietro
68	1772	/	72.01.14 P	UK	London	King's	Carnevale di Venezia, II; o sia La virtuosa	comic opera	C	Baron di Westphalia	Guglielmi, Pietro
69	1772	/	72.02.20	UK	London	King's	Concert of Vocal and Instrumental Music	concert		vocal part	/
70	1772	/	72.03.24 P	UK	London	King's	Assemblea, L'	comic opera	C	Filiberto	Guglielmi, Pietro
71	1772	/	72.03.30 P	UK	London	Haymarket	Concert	concert		vocal part	/
72	1772	/	72.04.06 P	UK	London	Haymarket	Endimione	serenata		Amore	Bach, Johann Christian
73	1772	/	72.04.25 P	UK	London	King's	Ariarose	opera	S	Ariarose	Giordani, T. - M. Vento
74	1772	/	72.04.27	UK	London	Haymarket	Concert	concert		vocal part	/
75	1772	/	72.06.03 P	UK	London	King's	Demetrio	opera	S	Olinto	Guglielmi, Pietro
76	1773	1	73.01.19 P	UK	London	King's	Cid, Il	opera	S	Duarte	Sacchini, Antonio
77	1773	/	73.03.09 P	UK	London	King's	Trionfo d'amore, Il	pastorale		Titiro	Anfossi, P. - T. Giordani - C. Monza - Cricca - B. Ottani - C.W. Gluck
78	1773	/	73.05.06 P	UK	London	King's	Tamerlano	opera	S	Molise	Sacchini, Antonio

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	LIBRETTIST	COMPANY	COMMENTS	SOURCE
64	/	Tenducci, Morigi, sigra. Grassi, sigra. Guglielmi, Mrs Barthelemon		LS, iv. 1530
65	Calzabigi, R. - G.G. Bottarelli	Ristorini, Guadagni, sigra. Grassi, sigra. Guglielmi, Giustinelli, Morigi	Ded. by G. Guadagni to Sir Watkin Williams Wynn, Bart	S, 17436; GB-Lbl 907.i.11/7; LS, iv. 1545
66	Goldoni, C. - G.G. Bottarelli	Sigra. Guglielmi, sigra. Bernardi, sigra. Mengis Boschetti, Lovattini, Morigi, Micheli		S, 24817; GB-Lbl 639.f.27/3; LS, iv. 1581
67	Badini, Carlo Francesco	Giovanni Lovattini, Andrea Morigi, Gio. Batt. Ristorini, Letia Guglielmi, Rosa Bernardi, Maria Giordani, sigra. Mengis Boschetti		S, 07965; GB-Lbl 639.f.27/2; LS, iv. 1587; INI 772, 25
68	Badini, Carlo Francesco	Morigi, Ristorini, sigra. Guglielmi, Lovattini, sigra. Bernardi, sigra. Mengis Boschetti		S, 05141; GB-Lbl 907.i.14/4; LS, iv. 1600; NG, vii. 796
69	/	Morigi, sigra. Boschetti, sigra. Guglielmi	Benefit "decayed musicians"	LS, iv. 1608
70	Goldoni, C. - G.G. Bottarelli	Sigra. Giordani, sigra. Guglielmi, Lovattini, sigra. Bernardi, Morigi, Micheli		S, 03218; GB-Lbl 907.i.14/3; LS, iv. 1619; NG, vii. 796
71	/	Sigra. Grassi	Benefit Fischer (Hautboy)	LS, iv. 1621
72	Metastasio, P. - G.G. Bottarelli	Sigra. Grassi, sigra. Carara, Lovattini	Benefit Wendling	S, 08860; LS, iv. 1623; NG, i. 873
73	Metastasio, P. - G.G. Bottarelli	Sigra. Grassi, Ristorini, Millico, sigra. Giordani, Morigi		S, 03067; GB-Lbl 907.i.15/1; LS, iv. 1626; NG, vii. 394
74	/	Sigra. Grassi	Benefit Duport (Violin)	LS, iv. 1629
75	Metastasio, P. - G.G. Bottarelli	Sigra. Grassi, Ristorini, Millico, sigra. Giordani, Morigi		S, 07432; GB-Lbl 907.i.14/2; LS, iv. 1643; NG, vii. 796
76	Bottarelli, Gio. Gualberto	Giovanni Ristorini, sigra. Girelli Aguilar, Millico, sigra. Symen, Micheli		S, 05576; LS, iv. 1688; INI 773, 24
77	/	Sigra. Carara, Ristorini	"As it was originally composed at Vienna"	S, 23658; GB-Lbl 907.i.14/5; LS, iv. 1701
78	Bottarelli, Gio. Gualberto	Ristorini, Millico, sigra. Girelli Aguilar, sigra. Carara, Micheli	Ded. by G.G. Bottarelli to Mlle Heinel	S, 22832; GB-Lbl 11725.b.23; LS, iv. 1720; NG, xvi. 372 ("libr.: A. Piovene")

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
79	1774	/	UK	London	Somerset House	Concert for the King's birthday	concert		vocal part	/
80	1775	/	UK	London	Haymarket?	Oratorio	oratorio		vocal part	Handel, George Frideric
81	1775	/	UK	London	King's	Sposa fedele, La	comic opera	C	Count Lelio	pasticcio
82	1775	/	UK	London	King's	Didone abbandonata	serious opera	S	Araspe	pasticcio / dir.: A. Sacchini
83	1775	/	UK	London	King's	Buona figliuola, La	/	C	/	/
84	1776	/	UK	London	King's	Bacio, Il	comic opera	C	Pocatesta	Vento, Mattia
85	1776	/	UK	London	King's	Vestale, La	serious opera	S	Licinio	Vento, Mattia
86	1776	/	UK	London	King's	Ali d'amore, Le	pastoral entertainment		Erasto	Rauzzini, Venanzio
87	1776	/	UK	London	King's	Alcina, L'	comic opera	C	/	Gazzaniga, Giuseppe
88	1776	/	UK	London	King's	Caio Mario	serious opera	S	Lucio	Piccinni, N. / dir.: M. Vento
89	1776	/	UK	London	King's	Piramo e Tisbe	tragic entertainment		Corebo	Rauzzini, Venanzio
90	1776	/	UK	London	King's	Antigono	serious opera	S	Alessandro	pasticcio / dir.: M. Trebbi
91	1776	/	UK	London	King's	Astarto	serious opera	S	Agnore	pasticcio / dir.: F. Giardini
92	1776	/	UK	London	King's	Frascatana, La	comic opera	C	Il cavaliere Giocondo	Paisiello, G. / dir.: F. Giardini
93	1776	/	UK	London	King's	Piramo e Tisbe	serious opera		Corebo	Rauzzini, Venanzio
94	1777	/	UK	London	King's	Germondo	serious opera	S	Cratero	Traetta, Tommaso

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Gaspere Savoi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
79 /	/		Highfil.xii.221
80 /	Rauzzini, Pasini, Louisa		PA 75 03 09
81 /	Trebbs, Fochetti, Sestini, Francesca Gabrielli, sigra. Sestini		LS,iv.1925
82 Metastasio, Pietro	Catterina Gabrielli, Venanzio Rauzzini, Onofrio, Francesca Gabrielli, Vincenzo Sestini		S.07838; GB-Lbl 907.i.15/4;
83 /	Trebbs, Fochetti, Francesca Gabrielli, sigra. Carderelli, sigra. Sestini		LS,iv.1929
84 Badini, Carlo Francesco	Trebbs, Fochetti, Francesca Gabrielli, sigra. Cardarelli, sigra. Sestini, Venanzio Sestini		LS,iv.1937
85 Badini, Carlo Francesco	Catterina Gabrielli, Venanzio Rauzzini, Trebbi, sigra. Galli, Francesca Gabrielli, sigra. Cardarelli	Ded. by C.F. Badini to Catterina Gabrielli	S.03628; LS,iv.1943; NG,xix.623
86 Badini, Carlo Francesco	Trebbs, Catterina Gabrielli, Venanzio Rauzzini, Francesca Gabrielli, Peretti, Sestini, Miss Storace	Benefit Vincenzo Rauzzini; ded. by C.F. Badini to the Duke of Dorset	S.24738; GB-Lbl 907.i.15/3; LS,iv.1950; NG,xix.623
87 /	Trebbs, Fochetti, sigra. Carderelli, sigra. Sestini	Benefit signora Sestini	S.00904; GB-Lbl 907.i.15/5; LS,iv.1956; NG,xv.608 LS,iv.1964
88 /	Trebbs, sigra Gabrielli, Rauzzini, sigra F. Gabrielli, Sestini		S.04460, GB-Lbl 907.i.14/12; LS,iv.1970
89 Coltellini, Marco	Rauzzini, Trebbi, sigra. Schindlerin		S.18743; GB-Lbl 907.i.15/6; LS,iv.1978
90 Metastasio, Pietro	Trebbs, sigra Gabrielli, Rauzzini, sigra F. Gabrielli, Sestini		S.02172; LS,iv.1979
91 /	Rauzzini, Trebbi, Savoi, Luigia Farnese, Anna Pozzi		S.03255; LS,v.32
92 /	Trebbs, Fochetti, Micheli, Maria Prudom, Luigia Farnese, sigra Sestini		S.10959; LS,v.33
93 /	Rauzzini, sigra Prudom, Gulliani		LS,v.44
94 Goldoni, Carlo	Trebbs, Rauzzini, sigra. Davies, Marianna Farnese, Micheli		S.11565; LS,v.53; NG,xix.114 ("P: 1776")

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
95	1777	/	UK	London	King's	Geloso in cimento, II	comic opera	C	/	Anfossi, P. - T. Giordani / dir.: F. Giardini
96	1777	/	UK	London	King's	Antigono	opera	S	Alessandro	Giordani, T. - T. Traetta - J.A. Hasse - M. Vento / dir.: F. Giardini
97	1777	/	UK	London	King's	Ali d'amore, Le	pastoral opera		Erasto	Rauzzini, V. (with alt.)
98	1777	/	UK	London	King's	Telemaco	serious opera	S	/	Traetta, Tommaso?
99	1777	/	UK	London	King's	Schiava, La	opera	C	/	Piccinni, N. / dir.: F. Giardini
100	1777	/	UK	London	King's	Alcina, L' [= L'isola d'Alcina]	comic opera	C	/	Gazzaniga, Giuseppe
101	1777	/	UK	London	King's	Buona figliuola, La	opera	C	/	Piccinni, N. / dir.: F. Giardini
102	1777	/	UK	London	King's	Ortone	serious opera	S	Mercurio	Bach, Johann Christian
103	1777	/	F	Paris	Tuileries	Concert Spirituel	concert		vocal part	Sacchini, A. - F. Alessandri
104	1778	/	F	Paris	Tuileries	Concert Spirituel	concert		vocal part	Mozart, Wolfgang Amadeus
105	1779	3 /	I	Novara	Nuovo	Medonte re d'Epiro	dramma	S	Arsace	Sarti, Giuseppe
106	1779	6	I	Florence	Palla	Epponina, L'	dramma	S	Tito	Giordani, Giuseppe
107	1780	1 /	I	Genoa	S Agostino	Erifile	dramma	S	Cleomene	Giordani, Giuseppe
108	1786	3	I	Florence	Pergola	Trionfo d'Arianna, II	azione teatrale		Tesco	pasticcio
109	1786	6	I	Bergamo	Prato	Didone abbandonata, La	dramma serio	S	Enca	pasticcio
110	1787	1 /	I	Modena	Rangone	Alessandro nell'Indie	dramma serio	S	Poro	/

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
95 /	Trebbi, Fochetti, Micheli, sigra Prudom, Luiggia Farnese, sigra Sestini		LS, v 56
96 /	Rauzzini, Trebbi, Micheli, sigra. Farnese, sigra. Cecilia Davies		LS, v 62
97 /	Trebbi, Cecilia Davies, Venanzio Rauzzini, Marianna Farnese, Leopoldo Micheli, Rovedino, Miss Storace	Benefit Vincenzo Rauzzini	S, 00905, LS, v 65
98 Seriman, Zaccaria de	Rauzzini, Trebbi, Micheli, Marianna Farnese, Cecilia Davies		S, 22896; LS, v 65; NG, xix. 114
99 /	Trebbi, Fochetti, Micheli, sigra Prudom, Luiggia Farnese, sigra. Sestini		LS, v 68
100 /	Trebbi, Fochetti, Vincenzo Cestini, sigra. Prudom, Luiggia Farnese, sigra. Sestini	Benefit signora Sestini	LS, v 73
101 /	Trebbi, Fochetti, Micheli, sigra. Prudom, Luiggia Farnese, sigra. Sestini	Benefit Mons. et Mme Simonet	LS, v 77
102 /	Rauzzini, Trebbi, Micheli, sigra Prudom, Luiggia Farnese, Marianna Farnese, sigra. Pozzi, sigra Davies Inglesina		LS, v 86
103 /	Sigra. Balconi, Mlle Deschamps	/	Pierre, 307
104 /	Sterkel, Mme Hizeberg, Schuck, Raaff, Mlle Duchateau, Guichard	"M[onsieur] Savoy will sing an Italian air by Signor Mezar"	Eisen, 26
105 /	Antonio Pulini, Lucia Alberoni, Giovanni Toschi, Catterina Lorenzini, Giuseppe Latini, Marianna Gattone	"Giovanni Toschi e Gaspere Savoja a vicenda"	S, 15357
106 Giovannini, Pietro	Giuseppe Maccherini Ansani, Giovanni Ansani, Palmira Sassi, Pietro Gherardi, Luigi Tasca	"first castrato"	S, 08967; NG, vii. 393; WW, ii. 433-6
107 /	Margherita Morigi, Dionigio Merlini, Marianna Serra, Gio. Tajana, Margarita Duecot		S, 09093; NG, vii. 392 ("P: 1783")
108 /	Anna Benigni Mengozzi, Bernardi Mengozzi, Lucia Duranti Ricci		S, 23671; IN1786-87, 46; WW, ii 555-6
109 /	Anna Bennini Mengozzi, Bernardo Mengozzi, Cecilia Bolognesi, Vincenza Ponticelli, Carolina Cavaglieri	Ded. by Giovanni Batt. Vitali Rota	S, 07854; IN1786-87, 11
110 /	Giuseppe Forlivesi, Veronica Masini, Camilla Gudi, Giacomo Giordani, Girolamo Cruciato		S, 00834, IN1786-87, 110

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
111	1787	1	/	I	Modena	Rangone	Ezio	dramma serio	S	Ezio	pasticcio
112	1787	5	/	I	Siena	Intronati	Artaserse, L'	dramma serio	S	/	Bianchi, Francesco
113	1788	1	87.12.26 P	I	Turin	Regio	Demofonte	dramma	S	Cherinto	Pugnani, Gaetano
114	1788	1	88.01.12 P	I	Turin	Regio	Ifigenia in Aulide	dramma	S	Ulisse	Cherubini, Luigi
115	1790	1	89.12.26 P	I	Turin	Regio	Olimpiade, L'	dramma	S	Licida	Federici, Vincenzo
116	1790	1	/	I	Turin	Regio	Giulio Sabino	dramma	S	Arminio	Tarchi, Angelo
117	1791	1	90.12.26 P	I	Turin	Regio	Conquista del vello d'oro, La	dramma	S	Acaste	Isola, Gaetano
118	1791	1	91.01.29 P	I	Turin	Regio	Disfatta de' Mori, La	dramma	S	Urmeni	Gazzaniga, Giuseppe
119	1791	5	/	I	Siena	Intronati	Disertore, Il	dramma serio	S	impresario	Tarchi, Angelo
120	1792	1	91.12.26 P	I	Milan	Scala	Pirro re di Epiro	dramma	S	Darete	Zingarelli, Nicola
121	1792	1	92.02.04 D	I	Milan	Scala	Adrasto re d'Egitto	dramma	S	Lisimaco	Tarchi, Angelo

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
111 /	Giacomo Giordani, Veronica Masini, Camilla Guidi, Giuseppe Forlivesi, Girolamo Cruciani, Teresa Caperdani		S.09557, INI1786-87.110
112 /	Anna Andreozzi, Carlo Concialini, Giacomo Cinti, Metilde Pugnetti, Camillo Pizzoli		INI1787-88.164
113 Metastasio, Pietro	Giuseppe Carri, Luigi Marchesi, Maria Marchetti Fantozzi, Camilla Onorati, Luigi Monti, Gaetano Augé, Luminosa Buzzi		S.07584; INI1787-88.171; NG.xv.447
114 Moretti, Ferdinando	Giuseppe Carri, Luigi Marchesi, Maria Marchetti Fantozzi, Camilla Onorati, Gaetano Augé, Luigi Mondti, Luminosa Buzzi		S.12739; INI1787-88.171; NG.iv.210
115 Metastasio, Pietro	Domenico Mombelli, Anna Carestini, Caterina Lorenzini, Luigi Marchesi, Rosa Mora, Luminosa Buzzi		S.17044; INI1789-90.216; NG.vi.449
116 Giovannini, Pietro	Domenico Mombelli, Anna Casentini, Luigi Marchesi, Caterina Lorenzini, Rosa Mora, Luminosa Buzzi		S.12243; INI1789-90.216; Bouquet.204; NG.xviii.577
117 Boggio, Giandomenico	Vincenzo Maffoli, Anna Morichelli, Andrea Martini, Antonia Vescardini, Rosa Mora, Antonio Brizzi, Luminosa Buzzi		S.06249; INI1790-91.217; Bouquet.97; OG.ii.828
118 Boggio, Giandomenico	Vincenzo Maffoli, Anna Morichelli Bosello, Andrea Martini, Antonia Viscardini, Rosa Mora, Luminosa Buzzi		S.07984; INI1790-91.217; Bouquet.129; NG.vii.206
119 /	Lucia Alberoni, Teodosia Foraglia, Luigi Marchesi, Giuseppe Carri, Angelo Monanni, Leopoldo Chierici	Ded "in versi dell'impresario Gaspero Savoj alla marchesa Anna Brignole Sale nata Pieri patrizia sanese"	S.07975
120 Gamerra, Giovanni de	Luigi Marchesi, Francesca Boccarelli, Teodosia Ferraglia, Giuseppe Cocchi, Pietro Montani, Maria Valeria Gentili	Gaetano Maldonati, impr.	S.18808; INI1791-92.100-01
121 Gamerra, Giovanni de	Giuseppe Carri, Luigi Marchesi, Francesca Boccarelli, Teodosia Ferraglia, Giuseppe Cocchi, Battista Viscardi, Maria Valeria Gentili	Gaetano Maldonati, impr.	S.00354; INI1791-92.100-1; NG.xviii.577

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1752	1	52.01.19 D	I	Cremona	Nuovo	Demofoonte	dramma	S	Adrasto	Brivio, Giuseppe Ferdinando
1753	1	52.12.26 P	I	Turin	Teatro	Lucio Papirio	dramma	S	Cominio	Balbi, Ignazio
1753	6	/	I	Alessandria	Solerio	Merope	dramma	S	Anassandro	Perez, David
1754	3	54.03.31 P	P	Lisbon	Forte	Ipermestra, L'	dramma	S	Adrasto	Perez, David
1759	6	/	I	Milan	Regio-Ducale	Conte Chicchera, Il	dramma giocoso	C	D. Ippolito	Lampugnani, Gio. Battista
1759	6	/	I	Milan	Regio-Ducale	Conversazione, La	dramma giocoso	C	D. Filiberto	Scolari, Giuseppe
1759	6	/	I	Milan	Regio-Ducale	Uccellatori, Li	dramma giocoso	C	March. Riccardo	Gassmann, Florian Leopold
1760	/	60.11.22 P	UK	London	King's	Mondo della luna, Il	dramma giocoso	C	Ernesto	Galuppi, B. / dir.: G. Cocchi
1760	/	60.12.16 P	UK	London	King's	Arianna e Teseo	dramma	S	Tauris	pasticcio / dir.: G. Cocchi
1761	/	61.01.06 P	UK	London	King's	Filosofo di campagna, Il	dramma giocoso	C	Rinaldo	Galuppi, B. / dir.: G. Cocchi
1761	/	61.02.07 P	UK	London	King's	Tito Manlio	dramma	S	Lucto	Cocchi, Giosacchino
1761	/	61.03.14 P	UK	London	King's	Didone abbandonata, La	dramma	S	Araspes	Perez, D. - B. Galuppi
1761	/	61.04.28 P	UK	London	King's	Pescatrici, Le	opera comica	C	Lindoro	Bertoni, Ferdinando
1761	/	/	I	Milan	S Maria presso S Satiro	Sacrificio d'Isacco, Il	componimento sacro		Isacco	Jommelli, Nicolo
1762	1	/	I	Milan	Regio-Ducale	Arianna e Teseo	dramma	S	Alceste	Ponzo, Giuseppe
1762	1	/	I	Milan	Regio-Ducale	Semiramide riconosciuta	dramma	S	Mirteo	Lampugnani, Giambattista

Appendix I - Table 29

Pietro Sorbelloni

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Francesco Trivulzi, Giosetta Ducedo, Teresa Ducedo, Domenico Giardini, Rosa Curiona, Antonio Cattaneo, N.N.	"Pietro Cerbellone", Giambattista Crivelli, impr.	S,07505
2 Zeno, Apostolo	Gaspere Francesconi, Prudenza Sanni Grandi, Domenico Lulini, Orsola Strambi, Rosa Tagliavini, Agata Ferretti	"Pietro Sorbelloni"	S,14459; NG,ii.61
3 Zeno, Apostolo	Maria Colomba Mattei, Domenico Bonifaci, Giovanni Tedeschi, Camilla Mattei, Felicità Suardi	"milanese"	S,15538
4 Metastasio, Pietro	Domenico Luciano, Giovacchino Conti, Giuseppe Gallieni, Simone Ciucci, Tommaso Guarducci, Giuseppe Morelli	"virtuoso della cappella reale"	S,13579; McClym,21; Brtko,136; NG,ix.236
5 Goldoni, Carlo	Marianna Hylmandel, Filippo Laschi, Cattarina Ristorini, Leopoldi Micheli, Giovanna D'Acquini, Giacomo Cassinelli	Ded. by Francesco Morone	S,06381; NG,x.422
6 Goldoni, Carlo	Marianna Hylmandel, Cattarina Ristorini, Michel'Angiolo Potenza, Giovanna d'Acquini, Leopoldo Micheli, Giacomo Caldinelli	Ded. by Francesco Morone	S,06522
7 Goldoni, Carlo	Marianna Hylmandel, Cattarina Ristorini, Michel Angelo Potenza, Giovanna d'Acquini, Leopoldo Micheli, Giacomo Caldinelli	Ded. by Francesco Morone	S,24177
8 Goldoni, Carlo	Carlo Paganini, Angiola Paganini, Christiani Tedeschino, Angiola Calori, Gaetano Quilici, Teresa Eberardi		S,15877; LS,iv.826; Highfill, xiv.388
9 /	Gaetano Quilici, Colomba Mattei, Filippo Elisi, Angiola Calori, Teresa Eberardi		S,02586; GB-Lbl 11714.b.39/1; LS,iv.831
10 Goldoni, Carlo	Angiola Calori, Carlo Paganini, Angiola Paganini, Christiano Tedeschino, Gaetano Quilici, Teresa Eberardi		S,10369; GB-Lbl 907.i.9/2; LS,iv.836; Highfill, xiv.196
11 /	Gaetano Quilici, Filippo Elisi, Colomba Mattei, Angiola Calori, Teresa Eberardi		S,23250; LS,iv.842; Highfill, xiv.196
12 /	Colomba Mattei, Filippo Elisi, Gaetano Quilici, Angiola Calori, Teresa Eberardi		S,07820; GB-Lbl 11714.aa.21/3; LS,iv.850
13 /	Angiola Calori, Angiola Paganini, Carlo Paganini, Christiano Tedeschino, Gaetano Quilici, Teresa Eberardi		GB-Lbl 11712.a.57; LS,iv.862; Highfill, xi.144
14 /	Ottavio Albuzio, Carlo Marinengo, Giuseppe De Filippi, Enrico Cattaneo		S,20341
15 Parlati, Pietro	Camilla Mattei, Giovanni Manzoli, Ercole Ciprandi, Giovanna Carmignani, Fiordistilde Vicini		S,02587; NG,xv.83
16 Metastasio, Pietro	Camilla Mattei, Giovanni Manzoli, Giovanna Carmignani, Ercole Ciprandi, Fiordistilde Vicini		S,21579

Christiano Tedeschini

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYP	ROLE	COMPOSER
1	1753	/	/	NL	Amsterdam	/	Minosse; o sia Arianna e Teseo	tragedia	S	Tauride	/
2	1754	/	54.11.18 P	UK	London	Covent Garden	Arcadia in Brenta, L'	burletta	C	Foresto	Galuppi, Baldassare
3	1754	/	54.12.09 P	UK	London	Covent Garden	Bertoldo Bertoldino e Cacasenno alla corte del re Alboino	opera comica	C	Cacasenno	Ciampi, Vincenzo
4	1755	/	55.01.22 P	UK	London	Little Theatre	Serva padrona, La	/	C	/	/
5	1758	/	58.05.25	UK	London	Great Room, Dean Street, Soho	Concert of Vocal and Instrumental Music	concert	/	/	Frederick the Great - F.X. Richter
6	1760	/	60.11.22 P	UK	London	King's	Mondo della luna, Il	dramma giocoso	C	Cecco	Galuppi, B. / dir.: G. Cocchi
7	1761	/	61.01.06 P	UK	London	King's	Filosofo di campagna, Il	dramma giocoso	C	Capocchio	Galuppi, B. / dir.: G. Cocchi
8	1761	/	61.01.21 P	UK	London	Great Room, Dean Street, Soho	Isaac	oratorio	S	/	Jommelli, Niccolò
9	1761	/	61.03.09 P	UK	London	King's	Tre gobbi rivali, I	opera comica	C	Il Barone Macacco Tartaglia	/
10	1761	/	61.04.09	UK	London	Little Theatre	Concert of Vocal and Instrumental Music	concert	/	/	/
11	1761	/	61.04.28 P	UK	London	King's	Pescatrici, Le	opera comica	C	Mastricco	Bertoni, Ferdinando

Appendix I - Table 30

Christiano Tedeschini

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Giacomo Grimaldi, Elisabetta Ferrar, Eugenia Mellini, Margherite Barbieri, Minetta di Rossenauw	"di Roma"	B-Br II 28 850 A12, 84
2 Goldoni, Carlo	Francesco Baretta, Gaetano Guadagni, Ninetta de Rossenaw, Anna Castelli, Eugenia Mellini, Gaetano Quilici		LS,iv.452
3 Goldoni, Carlo	Gaetano Guadagni, Eugenia Mellini, Ninetta de Rossenaw, Francesco Baratti, Gaetano Quilici, Anna Castelli	"Christiano Tedeschino Koerbitz"	S.04010; GB-Lbl 907.i.7/5; LS,iv.456
4 /	/	Benefit "decayed musicians"	Highfill,xii.225-6; Rosenfeld,36
5 /	/	Benefit Christiano Tedeschini; "Musician to H M the King of Prussia"	PA 58 05.25
6 Goldoni, Carlo	Pietro Sorbelloni, Carlo Paganini, Angiola Paganini, Angiola Calori, Gaetano Quilici, Teresa Eberardi		S.15877, LS,iv.826
7 Goldoni, Carlo	Angiola Calori, Pietro Sorbelloni, Carlo Paganini, Angiola Paganini, Gaetano Quilici, Teresa Eberardi	"Virtuoso di S.M. il Re di Prussia"	S.10369; GB-Lbl 907.i.9/2; LS,iv.836
8 Metastasio, Pietro	Sigra. Passerini, Miss Frederick, sigra Eberardi, Quilici		LS,iv.838
9 /	Anna Paganini, Carlo Paganini, Gaetano Quilici		LS,iv.848
10 /	/	Benefit Tedeschini	PA 61.02.25
11 /	Angiola Calori, Pietro Sorbelloni, Carlo Paganini, Angiola Paganini, Gaetano Quilici, Teresa Eberardi		GB-Lbl 11712.a.57; LS,iv.862

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1758	6	/	I	Milan	Regio-Ducale	Cantatrici, Le	dramma bernesco	C	Bettina	Lampugnani, Gio. Battista
2	1758	6	/	I	Milan	Regio-Ducale	Mercato di Malmantile, II	dramma bernesco	C	Cecca	Fischietti, D., z.z.
3	1761	1	/	I	Bergamo	Teatro	Mercato di Malmantile, II	dramma giocoso	C	Lena	Fischietti, Domenico
4	1761	6	/	I	Venice	S Molsè	Bella Girometta, La	dramma giocoso	C	Franceschina	Bertoni, Ferdinando
5	1761	6	61.11.18 P	I	Venice	S Molsè	Caffè di campagna, II	dramma giocoso	C	Lisetta	Galuppi, Baldassare
6	1762	1	/	I	Venice	S Molsè	Astrologa, L'	dramma giocoso	C	Isabella	Piccinini, Niccolò
7	1762	1	62.02.02 P	I	Venice	S Molsè	Marchese villano, II	dramma giocoso	C	Belisa	Galuppi, Baldassare
8	1762	5	/	I	Milan	Regio-Ducale	Catone in Utica, II	dramma	S	Emilia	Bach, Johann Christian
9	1762	/	62.11.13 P	UK	London	King's	Tutore e la pupilla, II; o sia Matrimonio alla moda	burletta	C	Serpilla	pasticcio / dir.: J.C. Bach
10	1763	/	63.01.08 P	UK	London	King's	Cascina, La	dramma giocoso	C	Cecca	pasticcio / dir.: J.C. Bach
11	1763	/	63.02.03 P	UK	London	King's	Calamità de' cuori, La	dramma giocoso	C	Belinda	Galuppi, B. / dir.: J.C. Bach
12	1763	/	63.02.19 P	UK	London	King's	Orione; o sia Diana vendicata	dramma	S	Diana	Bach, Johann Christian
13	1763	/	63.04.14 P	UK	London	King's	Finta sposa, La	dramma comico	C	Ottavia	pasticcio / dir.: J.C. Bach
14	1763	/	63.05.07 P	UK	London	King's	Zanaida	dramma	S	Aglatis	Bach, Johann Christian
15	1763	/	63.06.09	UK	London	Haymarket	Concert	concert		vocal part	/

Appendix I - Table 31

Marianna Valsecchi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Maria Piccinelli, Giuseppe Morelli, Anna Tonelli, Filippo Laschi, Caterina Ristorini, Gabriele Messieri, Lodovico Felloni	Ded. by Francesco Morone	S,04987; NG,x.422
2 /	Maria Piccinelli, Anna Tonelli, Caterina Ristorini, Giuseppe Morelli, Filippo Laschi, Gabriele Messieri, Lodovico Felloni	Francesco Morone, impr.	S,15435
3 /	Perina Rampazzi, Francesca Crescenti, Lavinia Guadagni, Giovanni Battista Zanca, Giuseppe Guadagni, Angiola Todeschini, Giuseppe Fonti		S,15443
4 Chiari, Pietro	Clementina Baglioni, Isabella Beni, Michele del Zanca, Giambattista Guadagnini, Lodovico Felloni, Vincenzo Goresi		S,03884; W,637; NG,II.647
5 Chiari, Pietro	Clementina Baglioni, Michele Zanca, Giambattista Guadagni, Lodovico Felloni, Isabetta Beni, Vincenzo Goresi	"detta la Calzettina"	S,04390; W,638; NG,vII.137
6 Chiari, Pietro	Clementina Baglioni, Costanza Baglioni, Michele del Zanca, Lodovico Felloni, Giambattista Guadagnini, Vincenzo Goresi	"detta la Calzettina"	S,03322; W,649; NG,xiv.727
7 Chiari, Pietro	Clementina Baglioni, Costanza Baglioni, Michele del Zanca, Lodovico Felloni, Giambattista Guadagnini, Vincenzo Goresi	"detta la Calzettina"	S,14751; W,650; NG,vII.137
8 /	Ottavio Albuzio, Caterina Galli, Anna Stenz, Angiola Caterina Riboldi, Carlo Bonome	"detta la Calzettina"; ded. by Francesco Ronzi	S,05278
9 Bottarelli, G.G., e.a.	Giovanna Carmignani, Giuseppe Giustinelli, Gian Battista Zingoni, Anna de Amicis, Domenico de Amicis, Gaetano Quilici		GB-Lbl 907.i.9/4; LS,iv.962
10 Goldoni, C. - G.G. Bottarelli	Giovanna Carmignani, Giuseppe Giustinelli, Anna de Amicis, Gaetano Quilici, Domenico de Amicis, Gian Battista Zingoni		S,05168; GB-Lbl 907.i.9/8; LS,iv.972
11 Goldoni, C. - G.G. Bottarelli	Giovanna Carmignani, Giuseppe Giustinelli, Anna de Amicis, Domenico de Amicis, Gaetano Quilici, Gian Battista Zingoni		S,04506; GB-Lbl 907.i.9/10; LS,iv.977
12 Bottarelli, Gio. Gualberto	Gaetano Quilici, Anna de Amicis, Giovanna Carmignani, Clementina Crenonini, Giuseppe Giustinelli, Gian Battista Zingoni, Domenico Ciardini, Livia Segantini		S,17476; LS,iv.979; NG,I.872
13 /	Giovanna Carmignani, Giuseppe Giustinelli, Anna de Amicis, Domenico de Amicis, Gian Battista Zingoni, Clementina Crenonini, Gaetano Quilici		S,10557; GB-Lbl 907.i.9/11; LS,iv.989
14 Bulgherelli - P. Metastasio - G.G. Bottarelli	Anna de Amicis, Livia Segantini, Gaetano Quilici, Domenico Ciardini, sigra. Carmignani, Gian Battista Zingoni, Giustinelli, sigra. Crenonini		S,25257; GB-Lbl 907.i.9/9; LS,iv.995
15 /	Sigra. de Amicis, sigra. Carmignani, sigra. Crenonini, Giardini, Giustinelli, Quilici, Tenducci, Zingoni	Benefit Capitani, "now in the King's Bench, singer in the Opera for 20 years past"	LS,iv.1000

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1764	6	/	I	Turin	Carignano	Vicende della sorte, Le	dramma giocoso	C	Dorina	Piccinni, Niccolò
17	1765	1	64.12.26 P	I	Modena	Rangone	Nuovo Orlando, Il	dramma giocoso	C	Lasetta	Piccinni, Niccolò
18	1765	1	/	I	Modena	Rangone	Madama l'umorista	dramma giocoso	C	Marzia, Dorotea, Biancofiore	Paisiello, G. - P. Guglielmi?
19	1766	/	66.11.04 P	G	Stuttgart	Ducal	Matrimonio per concorso, Il	dramma giocoso	C	Laurina	Jonmelli, Niccolò
20	1766	/	/	G	Stuttgart	/	Spirito di contraddizione, Lo	dramma giocoso	C	Cont. Flaminia	Guglielmi, Pietro
21	1767	/	67.11.04 P	G	Stuttgart	Ducal	Cacciatore deluso, Il	dramma serio-buffo	SC	Mad. Migrants	Jonmelli, Niccolò
22	1768	5	/	I	Milan	Regio-Ducale	Sposi fedeli, La	dramma giocoso	C	Rosinella	Guglielmi, Pietro
23	1768	6	/	I	Milan	Regio-Ducale	Matrimonio per concorso, Il	dramma giocoso	C	Laurina	Jonmelli, Niccolò
24	1769	5	/	I	Milan	Regio-Ducale	Serve rivali, Le	dramma giocoso	C	Giacinta	Tractia, Tommaso
25	1770	3	/	I	Pavia	Omodeo	Matrimonio per concorso, Il	dramma giocoso	C	Laurina	Alessandri, Felice
26	1770	5	/	I	Genoa	Falcone	Amore senza malizia, L'	dramma giocoso	C	Lauretta	Ottani, Bernardo
27	1771	1	/	I	Genoa	S Agostino	Nozze disturbate, Le	dramma giocoso	C	Ersilia	Paisiello, Giovanni
28	1772	1	/	I	Piacenza	Saline	Amore senza malizia, L'	dramma giocoso	C	Lauretta	Ottani, Bernardo
29	1772	1	/	I	Piacenza	/	Ritornata da Londra, La	dramma giocoso	C	/	/
30	1773	1	/	I	Bergamo	Teatro	Cavaliere villano, Il; o sia La lavandara astuta	dramma giocoso	C	Vespina	/

Appendix I - Table 31

Marianna Valsecchi

LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	Petrosellini, Giuseppe	Maddalena Chiari, Giuseppe Pasqualini, Giacomo Fiorini, Andrea Morigi, Teresa Eberardi, Francesco Bianchi	S.24851
17	/	Domenico Deangelis, Veronica Gherardi, Giuseppe Pasqualini, Andrea Ronchetti, Petronilla Romani, Domenico Gherardi	S.16839; NG,xiv.727
18	Palomba, Antonio	Domenico Deangelis, Veronica Gherardi, Giuseppe Pasqualini, Andrea Ronchetti, Gio. Battista Gherardi, Petronilla Romani	S.14568; NG,xiv.100
19	Martinelli, Gaetano	Maria Masi Giura, Anna Cesari, Francesco Guerrieri, Gabriel Messier, Violante Masi Menesini, Giovanni Rubinelli, Antonio Rossi	S.15189; NG,ix.693
20	Martinelli, Gaetano	Caterina Bonafini, Brigida Lolli Anelli, Gabriele Messieri, Antonio Rossi, Giuseppe Cosimi, Giacomo Rizzoli	S.22391
21	Martinelli, Gaetano	Maria Masi Giura, Monaca Buonomi, Anna Cesari Seemann, Giu. Aprile, Arc. Cortoni, Fra. Guerrieri, Gio. Rubinelli, Brigida Lolli, G. Messiere, A. Rossi, G. Cosimi	S.04310; McClym.424; NG,ix.693
22	/	Vincenzo Schettini, Giuseppe Lombardi, Gabriella Tagliatieri, Vincenzo Goresi, Giovanni Guadagni, Carlo Marone	S.22442
23	Martinelli, Gaetano	Vincenzo Schettini, N.N., Giuseppa Lombardi, Gabriella Tagliatieri, Giovanni Guadagnini, Vincenzo Goresi	S.15192
24	/	Domenico Negri, Giuseppe Ghiringhella, Alessandro Giovanola, Antonio Calenzuoli, Rosa Boschetti, Regina Re, Lelia Achinpati	S.21865
25	/	Domenico Negri, Antonio Lanzani, Maria Teresa Negri, Guglielmo Jermoli, Francesca Magistretti	S.15194
26	/	Domenico Negri, Maria Teresa Negri, Teresa Migoni, Antonio Lanzani, Guglielmi Jermoli	S.01738
27	/	Giacomo Fiorini, Maddalena Feragioni, Giovanni Morelli, N.N., Anna Pagnanelli, Antonio Pagnanelli, Giovanni Costa	S.16765
28	Chiari, Pietro	Gaetano De Paoli, Maria Antonia Bindi, Rosa Sardi, Claudio Jermoli, Alessandro Giovanola	S.01743; INI 1772,48
29	/	Gaetano de Paoli, Claudio Jermoli, Alessandro Giovanola, Maria Bindi, Rosa Sardi	INI 1772,48
30	/	Genueffa Germò, Giuseppe Perega, Guglielmo Jermoli, Pietro Biggiogero, Costantino Chigi, Leonzio Spighel	S.05347; INI 1772,7

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1773	1	/	I	Bergamo	/	Isola d'Alcina, L'	dramma giocoso	C	/	Gazzaniga, Giuseppe
32	1773	6	/	I	Leghorn	S Sebastiano	Contessina, La	dramma giocoso	C	Contessina	Astarita, Gennaro
33	1774	1	/	I	Leghorn	Teatro	Orfane svizzere, L'	dramma giocoso	C	Rosina	Bertoni, Ferdinando
34	1774	1	/	I	Leghorn	/	Locanda, La	dramma giocosa	C	/	Gazzaniga, Giuseppe
35	1775	1	/	I?	Casale Monferrato	Sacchi	Incognita perseguitata, L'	dramma giocoso	C	Giannetta	Anfossi, Pasquale
36	1776	6	/	I	Varese	Ducato	Isola d'Alcina, L'	dramma giocoso	C	Alcina	Gazzaniga, Giuseppe

Appendix I - Table 31

Marianna Valsecchi

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
31	/	Guglielmo Jermoli, Pietro Buzzero, Costantino Ghigi, Leonzio Spiegel, Gonovieffa Germò, Giuseppe Perega	"Marianna Rusler"	IN1772,7
32	Coltellini, Marco	Andrea Morigi, Andrea Toti, Francesca Polcelli, Vincenzo del Moro, Filippo Landini	"Maria Anna Russler di Milano"; Giuseppe Federico Moro, impr.	S,06474
33	Bertati, Giovanni	Andrea Morigi, Andrea Toti, Francesca Polcelli, Francesco Gasparini, Vincenzo del Moro	"Maria Anna Russler di Milano"; Giuseppe Federico Moro, impr.	S,17394; IN1774,26; NG,IL647
34	/	Andrea Morigi, Andrea Toti, Vincenzo de IMoro, Filippo Landini, Francesca Polcelli, Francesca Gasperini	"Marianna Rusler"	IN1774,26
35	/	Teresa Fidellini, Paolo Pesce, Anna Azerbi, Guglielmi Bigatti, Domenico Mombello, Domenico Tosoni	"Marianna Rusler, detta la Calzettina"; Carlo Rusler, ballet master	S,13024
36	/	Antonio Cattaneo, Teresa Sales, Pietro Biggiogero, sigra. Felice Canti, Luigi Corsi, Anna Bollelli, N.N.	"Marianna Russler"	S,13812

YEAR	SEA.	DATE	COU.	CITY	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1755	/	IRL	Dublin	Smock-Alley	Eliza	English opera	S	/	Arne, Thomas Augustine
2	1757	/	IRL	Dublin	Smock-Alley	/	/		/	/
3	1761	/	IRL	Dublin	Smock-Alley	Thomas and Sally	entertainment		Sally	Arne, Thomas Augustine
4	1762	/	IRL	Dublin	Crow Street	Midas	English burletta	C	Nysa	O'Hara, Kane
5	1762	/	IRL	Dublin	/	Tempest, The	/		Ariel	/
6	1762	/	UK	London	Covent Garden	Conscious Lovers, The	/	C	vocal and instrumental parts	/
7	1762	6	UK	London	Drury Lane	Spring, The	pastoral entertainment, afterpiece		Phyllis	Handel, G.F., <i>et al.</i>
8	1762	/	UK	London	Covent Garden	Harlequin sorcerer	pantomime entertainment		vocal part	/
10	1764	/	UK	London	Drury Lane	Royal Shepherd, The	English opera	S	Thamiris	Rush, George
43	1764	/	UK	London	King's	Hannah	oratorio		vocal part	Worgan, John
11	1764	/	UK	London	King's	Ezio	drama	S	Darce	Pescetti, G.B. - J.C. Bach - B. Galuppi - G.F. Majo - M. Vento
12	1765	/	UK	London	King's	Berenice	drama	S	Eudice	pasticcio
13	1765	/	UK	London	King's	Adriano in Siria	drama	S	Barsene	Bach, Johann Christian
14	1765	/	UK	London	King's	Demofonte	drama	S	/	Vento, Mattia
15	1765	/	UK	London	King's	Olimpiade, L'	drama	S	Nice	Arne, Thomas Augustine

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Mrs Arne, Esther Young, Charlotte Brent, Miss Spencer, Sadler		Walsh 1973, 86, NG, i. 609
2 /	/		Walsh 1973, 86
3 Bickerstaffe, Isaac	Brown, Shaw, Miss Green		Walsh 1973, 86, 90, 91; NG, i. 610
4 O'Hara, Kane	/		OG, iv. 1196; NG, xiii. 521
5 /	/		OG, iv. 1196
6 /	/		PA 62.09.29; NG, xix. 578 ("th. : Drury Lane"); LS, iv. 952
8 /	Norris, Vernon, Mrs Vincent	She sang and played the harpsichord	PA 62.10.24; LS, iv. 957
7 Theobald, Lewis	Woodward, Miss Poitier, Beard, Tenducci, Miss Brent, Miss Catley, Miss Miller		PA 62.10.11; LS, iv. 958
10 Metastasio, P. - R. Rolt	Champnes, Vernon, Miss Wright, Mrs Dorman, sagra. Cremonini		LS, iv. 1041; NG, xvi. 333
43 Smart, Christopher	Angiola Sartori, Gaetano Quilici, Clementina Cremonini, 'a boy'		Zollner, 179; LS, iv. 1050
11 Metastasio, Pietro	Tenducci, sagra. Scotti, Manzoli, sagra. Cremonini, Ciprandi		S. 09517, GB-Lbl 907 i. 10/2; LS, iv. 1085
12 /	Teresa Scotti, Giovanni Manzoli, Giuseppe Ciprandi, Ferdinando Tenducci, Clementina Cremonini, Leopoldo Micheli		S. 03969; LS, iv. 1091
13 Metastasio, Pietro	Ferdinando Tenducci, Ercole Ciprandi, Teresa Scotti, Giovanni Manzoli, Clementina Cremonini, Leopoldo Micheli		S. 00422; GB-Lbl 1342 c. 16/9; LS, iv. 1095; NG, j. 872
14 Metastasio, Pietro	Manzoli, sagra. Scotti, Tenducci		S. 07540; LS, iv. 1101; NG, xix. 622
15 Metastasio, P. - G.G. Bottarelli	Ercole Ciprandi, Teresa Scotti, Giovanni Manzoli, Clementina Cremonini, Ferdinando Tenducci, Leopoldo Micheli		S. 16989; LS, iv. 1112; NG, i. 610

	YEAR	SEA.	DATE	COU.	CITY	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1766	/	66.05.22 P	UK	London	King's	Pelopida	drama	S	Ismene	Barthélemon, François-Hippolyte
17	1766		66.11.01 P	UK	London	King's	Trackebarne Gran Mogol	drama	S	Ramise	pasticcio
18	1766	/	66.11.25 P	UK	London	King's	Buona figliuola, La	comic opera	C	Marchioness Lucinda	Piccinni, Niccolò
19	1767	/	67.01.27 P	UK	London	King's	Cure of Saul, The	oratorio		vocal part	Arnold, S., &c.
20	1767	/	67.01.31 P	UK	London	King's	Buona figliuola maritata, La	comic opera	C	Lucinda	Piccinni, Niccolò
21	1767	/	67.02.14 P	UK	London	King's	Carattaco	drama	S	Guideria	Bach, Johanna Christian
22	1767	/	67.03.05 P	UK	London	King's	Sifare	opera	S	Laodice	/
23	1767	/	67.03.12 P	UK	London	King's	Signor dottore, Il	comic opera	C	Clarice	Fischietti, Domenico
24	1767	/	67.06.01 P	UK	London	Randolph	Alexander's Feast	coronation anthem		/	/
25	1768	/	68.03.03 P	UK	London	Haymarket	Oithona	dramatic poem		vocal and instrumental parts	Barthélemon, François-Hippolyte
26	1768	/	68.04.14	UK	London	Hickford's Room	Concert of Vocal and Instrumental Music	concert		vocal part	/
27	1768	/	68.12.24	F	Paris	Tuileries	Concert spirituel	concert		vocal part ("air italien")	Barthélemon, François-Hippolyte
28	1768	/	68.12.26	F	Paris	Tuileries	Concert spirituel	concert		vocal part ("air italien")	/
29	1769	/	69.04.28 P	UK	London	Drury Lane	Padlock, The	comic opera	C	Leonora	/
30	1769	/	69.06.01 P	UK	London	King's	Artaxerxes	/	S	Mandane	/

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
16 Roccaforte, Gaetano	Ciprandi, Elisi, sigra. Scotti, Savoi, sigra. Ghiretti		S.18351; GB-Lbl 907.i.10/8; LS.iv.1172; NG.ii.195
17 Bottarelli, G.G. (alt.)	Grassi, Guarducci, sigra. Ponce, Savoi, sigra. Piatti, Micheli		GB-Lbl 1608/4555/1; LS.iv.1194
18 Bottarelli, G.G. (alt.)	Savoi, Lovattini, sigra. Zamperini, Morigi, sigra. Piatti, sigra. Gibetti, Micheli		S.04199; GB-Lbl 11714 b 39/5; LS.iv.1199
19 Brown, John	Vernon, Champness, Mrs Thompson, Mrs Pinto	Benefit "decayed musicians"	LS.iv.1213; NG.i.619
20 Goldoni, C. - G.G. Bottarelli	Savoi, Lovattini, Morigi, sigra. Piatti, sigra. Zamperini, sigra. Gibetti, Micheli		S.04264; GB-Lbl 11714 aa.13/6; LS.iv.1217
21 Bottarelli, Giovan Gualberto	Morigi, Guarducci, sigra. Ponce, sigra. Piatti, sigra. Moser, Grassi, Gaspare Savoi, Leopoldo Micheli		S.05090; GB-Lbl 907.i.10/10; LS.iv.1221; NG.i.872
22 /	Guarducci, Grassi, sigra. Ponce, Savoi, Micheli	Benefit Tommaso Guarducci	S.21976; GB-Lbl 907 i 10/9 ("benefit Tenducci"); LS.iv.1226
23 Goldoni, C. (with alt.)	Savoi, Morigi, sigra. Zamperini, Lovattini, sigra. Piatti, Micheli	Benefit Giovanni Lovattini	S.22001; GB-Lbl 907 i 12/1; LS.iv.1227
24 /	Champneys, Mrs Arne		LS.iv.1254
25 after Ossian	Barthelemon (violet d'amore), sigra. Gervasia, e.a.	"Lesson on the harpsichord by Mrs Barthelemon"; directed by F.H. Barthelemon who promoted a series of concerts in the Haymarket that season	LS.iv.1315; NG.ii.195
26 /	Barthelemon (first violin), Evans (triple harp), Paxton (violin), e.a.	Benefit Evans	PA 68 03.02.03.07.04.14
27 /	/		Pierre, 295
28 /	Barthelemon (violin)		Pierre, 296
29 Bickerstaffe, Isaac	/	"Mrs Barthelemon replaces Miss Radley"; benefit Bannister and Mrs Dorman	LS.iv.1402
30 /	Vernon, Raworth, Mrs Dorman, sigra. Frasi, Mrs Scott	Benefit sigra. Frasi	LS.iv.1412

	YEAR	SEA.	DATE	COU.	CITY	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1770	/	70.03.02 P	UK	London	Covent Garden	Messiah, The	oratorio		/	Handel, G. F. / dir.: S. Arnold
32	1770	/	70.03.09 P	UK	London	Covent Garden	Resurrection, The	oratorio		/	/
33	1770	/	70.03.12	UK	London	Haymarket	Catches and Gleees	concert		vocal part	/
34	1770	/	70.04.30 P	UK	London	Thatched House, Great Room	Danza, La	serenata		vocal part	Barthélemon, François-Hippolyte
35	1770	/	70.06.04	UK	London	Marylebone	Concert of Vocal and Instrumental Music	concert		vocal part	/
36	1770	/	70.06.16	UK	London	Marylebone	Concert	concert		vocal part	/
37	1770	/	70.07.17 P	UK	London	Marylebone	Magic Girdle, The	burletta	C	/	Barthélemon, François-Hippolyte
38	1770	/	70.07.24 P	UK	London	Marylebone	Serva padrona	/	C	/	/
39	1770	/	70.08.21 P	UK	London	Marylebone	Noble Pedlar, The	burletta	C	Arabella	Barthélemon, François-Hippolyte
40	1770	/	70.08.28 P	UK	London	Marylebone	Madman, The	burletta	C	Emily	Piccinni, N. - T.A. Arne - S. Arnold - C. Buracy - C. Dibdia
41	1770	/	70.09.11	UK	London	Marylebone	Concert	concert		vocal part	/
42	1770	/	70.11.06 P	UK	London	King's	Vicende della sorte, Le	comic opera	C	Lisaura	Barthélemon, F.-H. - N. Piccinni - A. Sacchini / dir.: T. Giordani
43	1770	/	70.12.18 P	UK	London	King's	Uccellatori, Gli	comic opera	C	La contessa Arnelinda	Gassmann, Florian Leopold
44	1771	/	71.01.10 P	UK	London	King's	Gioas re di Giuda	oratorio	S	/	Bach, Johann Christian
45	1771	/	71.02.23 P	UK	London	King's	Pazzie d'Orlando, Le	comic opera	C	Alcina	Guglielmi, Pietro

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
31 /	Reinhold, Vernon, Mrs Matlocks, Tenducci		PA 70.03.02,03.03
32 /	Tenducci, Vernon, Bellamy, Mrs Matlocks		LEP 70.03.10,03.13
33 /	Tenducci, Mrs Scott, Barthelemon (violin)	*conducted by Dr. Arne	LS,iv.1460; PA 70.03.12
34 Metastasio, Pietro	Giustinelli, Bach, Abel, Fisher, Barthelemon	Benefit F.H. Barthelemon; second part of a grand concert	PA 70.04.20; not in NG, OG
35 /	Reinhold, Bannister, Cheney, Mrs. Thompson	On occasion of the King's birthday	GZ 70.06.04
36 /	Reinhold, Bannister, Mrs Thomson		LS,iv.1485; GZ 70.06.16
37 Rousseau, J.J. - G.S. Carey	Reinhold, Bannister, Mrs Thompson	Benefit Mrs Barthelemon	LS,iv.1488; NG,ii.195
38 /	Reinhold, Bannister, Mas. Cheney, Mrs Thompson	Benefit Mrs Thompson	LS,iv.1488
39 Carey, George Saville	Reinhold, Bannister, Mrs Dorman		GZ 70.08.21,08.25; NG,ii.195
40 /	Reinhold, Bannister, Mrs Thompson	Benefit Bannister	LS,iv.1491; GZ 70.08.28,31; NG,i.618
41 /	Mas Cheney, 2 young ladies		LS,iv.1493
42 Goldoni, C. - G. Petrosellini	Giovanni Lovattini, Giovanni Ristorini, Catterina Ristorini, Marianna Demena, Michele del Zanca, Andrea Morigi		S.24855; GB-Lbl 907.i.13/4; LS,iv.1509; NG,ii.195
43 /	Gasparo Savoi, sigra. Ristorini, Giovanni Lovattini, sigra. Demena, Zanca, Andrea Morigi		S.24191; GB-Lbl 907.i.13/3; LS,iv.1518
44 /	Tenducci, Savoi, Morigi, sigra. Grassi, sigra. Guglielmi		LS,iv.1522
45 Badini, Carlo Francesco	Zanca, sigra. Ristorini, Savoi, Lovattini, Morigi, sigra. Demena		S.18249; GB-Lbl 11714.aa.21/6; LS,iv.1530; NG,vii.796

	YEAR	SEA.	DATE	COU.	CITY	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
46	1771	/	71.02.28 P	UK	London	King's	Passione, La	oratorio, first part	S	/	Jommelli, Nicolò
47	1771	/	71.03.14 P	UK	London	King's	Contadina in corte, La	comic opera	C	Clarice	Sacchini, A. / dir.: T. Giordani
48	1771	/	71.05.13 P	UK	London	Drury Lane	Noble Pedlar, The	burlatta	C	MacMillan	Barthélemon, François-Hippolyte
49	1771	/	71.06.06	UK	London	Covent Garden	Catches and Glee	/		Venus	/
50	1771	/	71.07.03 P	UK	Oxford	S Mary's Church	Dettingen Te Deum / Jephta / Hercules	oratorios		vocal part	Handel, George Frideric
51	1773	/	73.03.19 P	UK	London	Covent Garden	Pasticcio, A	pasticcio		/	Barthélemon, F.-H. - T.A. Arne - J.C.
52	1773	/	73.04.23 P	UK	London	Haymarket	Goliath	oratorio	S	/	Bach - T. Giordani
53	1773	/	73.05.18 P	UK	London	Hickford's Room	Jesuit, The	religious allegorical poem		vocal part	Arnold, Samuel
54	1773	/	73.05.27 P	UK	London	Marylebone	Acis and Galateo	entertainment		vocal part	/
55	1773	/	73.07.15 P	UK	London	Marylebone	Wedding Day, The	entertainment		vocal part	Barthélemon, François-Hippolyte
56	1773	/	73.08.05 P	UK	London	Marylebone	Magnet, The	/	C	/	/
57	1773	/	73.08.25 P	UK	London	Marylebone	Zingara, La	entertainment		vocal part	Barthélemon, François-Hippolyte
58	1773	/	73.08.27 P	UK	London	Marylebone	Apollo and Daphne	serenata		/	Hook, James
59	1773	/	73.09.03 P	UK	London	Marylebone	Ambarvalia	/		/	/
60	1774	/	74.02.18 P	UK	London	Haymarket	Messiah, The	/		/	Handel, George Frideric

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
46 /	Tenducci, Savoi, Morigi, sigra. Grassi, sigra. Guglielmi		LS,iv 1530
47 /	Lovattini, Morigi, sigra. Ristorini, Zanca, sigra. Demena, Ristorini	Benefit Catterina Ristorini	S.06312, GB-Lbl 907.i 14/1; LS,iv 1533
48 Carey, George Saville	Dodd, Mrs Dorman, Mrs Barthelemon		LS,iv 1548; NG,ii 195
49 /	Mrs Scott, Gaudry		LS,iv 1554
50 /	Giustinelli, Mrs Scott, Norris, Price Mathews, <i>et al.</i>	Benefit of the Ratcliffe Infirmary and annual commemoration of "the Founders and Benefactors to this University"	LEP 71.06.25-27
51 Arne, Thomas Augustine	Ristorini, Mrs Mattock, Miss Catley, Miss Venables, Reinhold		LS,iv.1704; NG,ii.195
52 /	Battishill, Meredith, Mrs Scott	Performance of 5 May 1773: "by particular desire Mrs Barthelemon will sing an Italian song, by Traetta"	LS,iv. 1715
53 /	/		LS,iv.1711,1724
54 /	Reinhold, Mrs Thompson		LS,iv. 1729
55 Fielding, Henry	Reinhold, Philips, Mrs Thompson	Benefit Mrs Barthelemon	LS,iv.1735,1737; NG,ii.195
56 /	Reinhold, Mrs Thompson, Miss Wilde	Benefit Mrs Wilde	LS,iv.1736
57 Dibdin, Charles?	Dibdin, Philips	Benefit F.H. Barthelemon	LS,iv.1737; NG,ii.195
58 Hughes, John	Reinhold, Mrs Thompson		LS,iv.1738; NG,viii.685
59 /	Reinhold, Philips, Miss Wilde		LS,iv. 1738
60 /	Vernon, Champnes, Mrs Scott		LS,iv.1786

YEAR	SEA.	DATE	COU.	CITY	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
61	1774	/	UK	London	Haymarket	Samson	/		/	Handel, George Frideric
62	1774	/	UK	London	Haymarket	Omnipotence	oratorio		/	Handel, George Frideric
63	1774	/	UK	London	King's	Buona figliuola, La	/	C	Lucinda	/
64	1775	/	UK	London	Drury Lane	Judas Maccabeus	oratorio	S	/	/
65	1775	/	UK	London	Covent Garden	Artaxerxes	opera	S	Mandane	Arne, Thomas Augustine
66	1776	/	UK	London	Haymarket	Phoebe at Court	operetta	C	/	Arne, Thomas Augustine
67	1776	/	UK	London	Haymarket	Whittington's Feast	parody [on Alexander's Feast]		/	Arne, Thomas Augustine
68	1776	/	F	Versailles	/	Bravura airs from Jette	concert		vocal part	/
69	1776	/	I	Naples	/	Queen's Private Concerts	concerts		vocal part	/
70	1776	6	I	Florence	Cocomero	Jette in Masfa	oratorio		/	Barthélemon, François-Hippolyte
71	1777	1	I	Leghorn	Teatro	Disfatta di Dario, La	dramma	S	Statira	pasticcio
72	1778	/	UK	London	Haymarket	Clandestine Marriage, The	/	C	/	Barthélemon, François-Hippolyte
73	1779	/	UK	London	Haymarket	Messiah, The	/	S	/	/
74	1779	/	UK	London	Haymarket	Sea Storm, A	dramatic cantata		/	Barthélemon, François-Hippolyte
75	1779	/	UK	London	Haymarket	Victory Ode to Admiral Keppel	dramatic cantata		/	Barthélemon, François-Hippolyte

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
61 /	Vernon, Champnes, Mrs Scott		LS,iv.1788
62 /	Vernon, Champnes, Mrs Scott		LS,iv.1788
63 /	Sigra. Salvagni. sigra. Gori, Micheli, sigra. Giustinelli	Benefit Schiroli	LS,iv.1794
64 /	Norris, Reinhold, Mrs Mattocks		LS,iv.1875
65 /	Leoni, Mattocks, Reinhold, Miss Dayes		LS,iv.1922
66 R. Loyd - T.A. Arne	Mrs Farrel, Billington, Miss Weller		LS,iv.1954; NG,i.610
67 /	/		LS,iv.1969; NG,i.611
68 /	/	She sang before Marie Antonette, F H Barthelemon playing the obbligato violin	NG,xx.578
69 /	Barthelemon (violin)		NG,xx.578
70 Semplici, Luigi	Francesco Roncaglia, Luigi Mazzoni, sigra. Spighi		NG,ii.195,xx.578; WW,ii.376,369
71 Morbilli, Angelo	Marcello Pompili, Giovanni Ansani, Clementina Moreschi, Annunziata Montini, Teresa Greca	"madama Barthelemon inglese", ded. by Giuseppe Fedrigo Moro	S,07995
72 /	/		LS,v.167, not in NG, OG
73 /	Vernon, Champnes, Mrs Wrighten		LS,v.237
74 /	/		LS,v.241; NG,ii.195
75 Tasker, W.	/		LS,v.241; NG,ii.195

	YEAR	SEA.	DATE	COU.	CITY	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
76	1780	3	80.05.06 P	UK	London	Covent Garden	Ariaxerxes	opera	S	Mandane	/
77	1780	6	80.11.25 P	UK	London	King's	Arcifanfano, L'	comic opera	C	Gloriosa	G. Scolari, <i>et al.</i> / dir.: F. Bianchi
78	1780	6	80.11.28 P	UK	London	King's	Buona figliuola, La	opera	C	/	Piccinni, Niccolò
79	1780	6	80.12.02 P	UK	London	King's	Ricimero	serious opera	S	/	pasticcio / dir.: F. Bianchi
80	1780	6	80.12.19 P	UK	London	King's	Serve rivali, Le	comic opera	C	Carlina	Tractta, T. / dir.: F. Bianchi
81	1781	1	/	UK	London	Covent Garden	/	tragedie, commedie, dramma	C,S	/	/
82	1782	/	82.01.10 P	UK	London	King's	Buona figliuola, La	/	C	/	/
83	1784	/	84.03.03 P	UK	London	Haymarket	Judith	oratorio	S	/	Arne, Thomas Augustine
84	1784	/	84.03.10 P	UK	London	Haymarket	Samson	/	/	/	/
85	1784	/	84.03.17 P	UK	London	Haymarket	Eliza	serenata	/	Liberty	Arne, Thomas Augustine
86	1784	/	84.04.27 P	UK	London	Haymarket	Eliza	serenata	/	/	/
87	1792	/	/	UK	London	/	/	airs	/	/	Sacchini, A. - G.F. Handel

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
76 /	/	Benefit W. Bates and Miss Ambrose	LS, v. 340
77 /	Manzoletto, Trebbi, sigra Sestini, Gherardi, sigra Prudom, Micheli		S, 02405, LS, v. 390; INI 1780-81, 88
78 /	Trebbi, Manzoletto, Gherardi, Micheli, sigra Prudom, sigra Sestini		LS, v. 391; INI 1780-81, 88
79 /	Roncaglia, Ansani, Manzoletto, Micheli, Mme Le Brun		S, 19810; LS, v. 392; INI 1780-81, 88
80 /	Trebbi, Gherardi, Micheli, sigra Prudom, sigra Sestini		S, 21872; LS, v. 396; INI 1780-81, 88
81 /	Hendreson, Yates, Mattosches, Le Singham, Morton, <i>e. a.</i>	"Signora Young"	INI 1780-81, 90
82 /	Viganoni, Morigi, Manzoletto, Micheli, sigra Lorenzini, sigra Sestini		LS, v. 489
83 /	Arrowsmith, Angier, Mrs Arne		LS, v. 684
84 /	Arrowsmith, Angier, Mrs Arne		LS, v. 684
85 /	Arrowsmith, Angier, Wilson, Mrs Arne		LS, v. 688
86 /	Arrowsmith, Angier, Wilson, Mrs Arne	"with a concerto on the piano forte by Miss Barthélemon, accompanied on the viola d'amore by Barthélemon", benefit Barthélemon	LS, v. 699
87 /	/	With Haydn at the keyboard	NG, xx 578

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1761	3	I	Venice	Teatro di Murano	Buona figliuola, La	dramma giocoso	C	Sandrina	Perillo, Salvatore
2	1762	1	I	Trieste	Reggio Imperial	Buona figliuola maritata, La	dramma	S	Sandrina	Scolari, Giuseppe
3	1762	3	I	Venice	Teatro di Murano	Buona figliuola maritata, La	dramma	C	Sandrina	Scolari, Giuseppe
4	1763	1	I	Bassano	Brochi e Cortellotti	Carpagna, La	dramma giocoso	C	Cecca	/
5	1763	1	I	Bassano	Brochi e Cortellotti	Buona figliuola, La	dramma giocoso	C	Sandrina	Perillo, Salvatore
6	1765	6	I	Venice	S Moisè	Ratto della sposa, Il	dramma giocoso	C	Aurora	Guglielmi, Pietro
7	1766	1	I	Venice	S Moisè	Nozze disturbate, Le	dramma giocoso	C	Ersilla	Palisello, Giovanni
8	1766	1	I	Venice	S Moisè	Spirito di contraddizione, Lo	dramma giocoso	C	Cont. Flaminia	Guglielmi, Pietro
9	1766	/	UK	London	King's	Stravaganti, Gli; o sia I matrimoni alla moda	comic opera	C	Donna Aurora	pasticcio
10	1766	/	UK	London	King's	Buona figliuola, La	comic opera	C	Fanny	Piccini, Niccolò
11	1767	/	UK	London	King's	Buona figliuola maritata, La	comic opera	C	The Marchioness	Piccini, Niccolò
12	1767	/	UK	London	King's	Signor dottore, Il	comic opera	C	Rosetta	Fischietti, Domenico
13	1767	/	UK	London	King's	Innamorate del cicisbeo, L'	/	C	Lesbina	/
14	1768	6	I	Turin	Carignano	Amore senza malizia, L'	dramma giocoso	C	Lauretta	Otani, Bernardo
15	1768	6	I	Turin	Carignano	Serve rivali, Le	dramma giocoso	C	Giacinta	Tracta, Tommaso

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Anna Zamperini

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
1	Goldoni, Carlo	Elisabetta Cardini, Giuseppe Colonna, Giandomenico Zamperini, Antonia Zamperini, Elisabetta Zamperini, Francesco Ceni, Giuseppe Berera	"fanciulla di anni otto"; ded. by Giandomenico Zamperini "in versi"	S,04181; W,646; NG,vii.503 ("P: 1760-61")
2	/	Madalena Pisenti, Giacomo Lambertini, Gio. Domenico Poggi, Anna Gallo, Domenico Lamperini, Giuseppe Berera	"Annina Zamperini di anni 9"	S,04251; NG,xvii.55; OG,ii.480 ("P: Venice, 24 April 1762")
3	Goldoni, Carlo	Appollonia Orlandi, Giacomo Zambertini, Gio. Domenico Zamperini, Antonia Zamperini, Francesco Ceni	"Annina Zamperini di anni 9"; Giandomenico Zamperini, impr.	S,04248; W,663 ("cpr.: S. Perillo")
4	/	Giandomenico Zamperini, Antonia Zamperini, Antonio Pesci, Giuseppe Pucini, Marianna Roderghel	"putella d'anni dieci"; ded. by Giandomenico Zamperini	S,04619
5	Goldoni, Carlo	Giandomenico Zamperini, Antonia Zamperini, Marianna Roderghel, Antonio Pesci, Giuseppe Pucini	"La putella d'anni dieci"; ded. by Giandomenico Zamperini "in versi"	S,04188
6	Martinelli, Gaetano	Francesco Torelli, Rosa Vitalba, Antonio Nasolini, Caterina Bonasini, Giacomo Rizzoli, Bartolomeo Schirolli		S,19515; W,703; NG,vii.796
7	Martinelli, Gaetano	Maria Battaglia, Ferdinando Compas, Francesco Torelli, Rosa Vitalba, Caterina Bonasini, Giacomo Rizzoli, Bartolomeo Schirolli	<i>Parti uguali with Maria Battaglia</i>	S,16762; W,714; NG,xiv.100
8	Martinelli, Gaetano	Maria Battaglia, Francesco Torelli, Rosa Vitalba, Caterina Bonasini, Giacomo Rizzoli, Bartolomeo Schirolli, Paolo Sibilla	<i>Parti uguali with Maria Battaglia</i>	S,22390; W,715; NG,vii.796
9	Bottarelli, G.G. (alt.)	Morigi, sgra. Piatti, Lovattini, Zamperini, Micheli, sgra. Gibetti		S,22684; GB-Lbl 11775.e.3/3; LS,iv.1190
10	Bottarelli, G.G. (alt.)	Miss Young, Savoi, Lovattini, Morigi, sgra. Piatti, sgra. Gibetti, Micheli		S,04199; GB-Lbl 11714.b.39/5; LS,iv.1199
11	Goldoni, C. - G.G. Bottarelli	Savoi, Lovattini, Morigi, sgra. Piatti, Mrs Barthelemon, sgra. Gibetti, Micheli		S,04264; GB-Lbl 11714.aa.13/6; LS,iv.1217
12	Goldoni, C. (with alt.)	Mrs Barthelemon, Savoi, Morigi, Lovattini, sgra. Piatti, Micheli	Benefit Giovanni Lovattini	S,22001; GB-Lbl 907.i.12/1; LS,iv.1227
13	/	Antonia Zamperini, Giandomenico Zamperini, Maria Zamperini	Benefit Anna Zamperini	LS,iv.1233
14	Chiari, Pietro	Antonia Zamperini, Brigida Lolli Anelli, Francesco Bussani, Antonio Napolioni, Alessandro Giovannola		S,01732
15	/	Brigida Lolli Anelli, Antonia Zamperini, Francesco Bussani, Alessandro Giovannola, Antonio Napolioni		S,21861

YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1768	6 /	I	Turin	Carignano	Sposa fedele, La	dramma giocoso	C	Rosinella	Guglielmi, Pietro
17	1769	/	UK	London	King's	Cortadine bizzarre, Le	comic opera	C	Aurelia	Piccini, N. / dir.: P. Guglielmi
18	1770	/	UK	London	King's	Padre e il figlio rivali, Il	comic opera	C	Nannina	Giordani, Tommaso
19	1770	/	UK	London	King's	Buona figliuola, La	/	C	Buona figliuola	/
20	1770	/	UK	London	King's	Costanza di Rosinella, La [=La sposa fedele]	comic opera	C	Rosinella	Guglielmi, Pietro
21	1770	6 /	I	Turin	Carignano	Astuta cameriera, L'	dramma giocoso	C	Lisetta	Astarita, Gennaro
22	1770	6 /	I	Turin	Carignano	Lavandara, La [=Il marchese villano]	dramma giocoso	C	Vespina	Galuppi, Baldassare
23	1771	6 /	I	Venice	S Moisé	Disertore, Il	dramma giocoso	C	Rosetta	Guglielmi, Pietro
24	1771	6 /	I	Venice	S Moisé	Anello incantato, L'	dramma giocoso	C	Felicità	Bertoni, Ferdinando
25	1772	1 /	I	Venice	S Moisé	Isola di Alcina, L'	dramma giocoso	C	Alcina	Gazzaniga, Giuseppe
26	1772	1 /	I	Venice	S Moisé	Contessa di Bimbinpoli, La	dramma giocoso	C	Contessa di Bimbinpoli	Astarita, Gennaro
27	1772	5 /	P	Lisbon	Rua dos Condes	Anello incantato, L'	dramma giocoso	C	Felicità	Bertoni, Ferdinando
28	1772	5 /	P	Lisbon	Rua dos Condes	Disertore, Il	dramma giocoso	C	Rosetta	Guglielmi, Pietro
29	1772	6 /	P	Lisbon	Rua dos Condes	Isola di Alcina, L'	dramma giocoso	C	Alcina	Gazzaniga, Giuseppe
30	1773	1 /	P	Lisbon	Rua dos Condes	Antigono	dramma	S	Berenice	Majo, Gian Francesco de

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
16 Chiari, Pietro	Brigida Lolli Anelli, Antonia Zamperini, Francesco Bussani, Vincenzo Goresi, Alessandro Giovannola, Antonio Napolioni		S.22443
17 /	Sigra. Piatti, Piatti, sigra. Guadagni, Lovattini, Morigi, Bianchi, Antonia Zamperini	<i>Parti buffe uguali with Lavinia Guadagni</i>	S.06353; GB-Lbl 907.i.12 6; LS.iv.1435
18 Bottarelli, Gio. Gualberto	Antonia Zamperini, Piatti, Lovattini, sigra. Guadagni, Bianchi, Morigi, sigra. Piatti	<i>Parti buffe uguali with Lavinia Guadagni</i>	S.17689; GB-Lbl 907.i.12/5; LS.iv.1453; NG.vii.394
19 /		"La Buona Figliuola = Zamperini"	LS.iv.1461
20 /	Lovattini, Morigi, Piatti, Bianchi, Antonia Zamperini, sigra. Piatti		S.06788; GB-Lbl 1342.m.3; LS.iv.1466
21 /	Benedetto Bianchi, Francesco Mongeri, Teresa Montanari, Maddalena Ricci, Vincenzo Focchetti, Luigi Pagnanelli		S.03338; OG.1231
22 Chiari, Pietro	Teresa Montanari, Maddalena Ricci, Benedetto Bianchi, Francesco Mongeri, Vincenzo Focchetti, Luigi Pagnanelli		S.14150; OG.ii.340
23 Badini, Carlo Francesco	Filippo Laschi, Antonia Zamperini, Elisabetta Sartori, Paolo Bonaveri, Vincenzo Focchetti, Antonio Beccari	Ferdinando Cerri, impr.	S.07963; W.769
24 Bertati, Giovanni	Antonia Zamperini, Elisabetta Sartori, Filippo Laschi, Paolo Bonaveri, Giovanni Morelli, Antonio Beccari	Ferdinando Cerri, impr.	S.01954; W.770; NG.11.647
25 Bertati, Giovanni	Antonia Zamperini, Filippo Laschi, Elisabetta Sartori, Paolo Bonaveri, Antonio Beccari, Giovanni Sforzini, Giovanni Morelli		S.13794; W.779; IN1772.56; NG.vii.206
26 Bertati, Giovanni	Filippo Laschi, Antonia Zamperini, Paolo Bonaveri, Giovanni Morelli, Antonio Beccari, Elisabetta Sartori, Giovanni Sforzini		S.06457; W.780; IN1772.56; NG.1.661
27 Bertati, Giovanni	Antonia Zamperini, Teresa Turchi, Giuseppe Trebbi, Nicodemo Calcina, Antonio Marchesi, Massimo Giuliani		S.01956; Brito, 146
28 Badini, C.F. (with alt.)	Giuseppe Trebbi, Antonia Zamperini, Antonio Marchesi, Vincenzo Goresi, Anna Sestini, Massimo Giuliani, Antonio Pesci		S.07966; AAM.xli.3; Brito, 146
29 Bertati, Giovanni	Antonia Zamperini, Anna Sestini, Giuseppe Trebbi, Nicodemo Calcina, Antonio Marchesi, Vincenzo Goresi, Massimo Giuliani		S.13791; Brito, 146
30 Metastasio, Pietro	Antonio Tedeschi, Sebastiano Folicaldi, Antonia Zamperini, Massimo Giuliani		S.02164 ("P. 1772.6"); IN1773.21; Brito, 146

	YEAR	SEA	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1773	1	/	P	Lisbon	Rua dos Condes	Contessa di Bimbipoli, La	dramma giocoso	C	/	Astarita, Gennaro
32	1773	2	/	P	Lisbon	Rua dos Condes	Cidde, Il	dramma	S	Climene	Sacchini, Antonio
33	1773	2	/	P	Lisbon	Rua dos Condes	Betulia liberata, La	dramma sacro	S	Giuditta	/
34	1773	3	/	P	Lisbon	Rua dos Condes	Molinarella, La	dramma giocoso	C	Metilde	Piccinni, Niccolò
35	1773	5	/	P	Lisbon	Rua dos Condes	Finte gemelle, Le	dramma giocoso	C	Isabella	Piccinni, Niccolò
36	1773	5	/	P	Lisbon	Rua dos Condes	Giardiniera brillante, La	intermezzo	C	Lenina	Sarti, Giuseppe
37	1773	5	/	P	Lisbon	Rua dos Condes	Orfane svizzere, Le	dramma giocoso	C	Rosina	Boroni, Antonio
38	1773	6	/	P	Lisbon	Rua dos Condes	Sposa fedele, La	dramma giocoso	C	Rosinella	Guglielmi, Pietro
39	1774	3	/	P	Lisbon	Rua dos Condes	Impresa d'opera, L'	dramma giocoso	C	Mad. Tortorella	Guglielmi, Pietro
40	1774	3	/	P	Lisbon	Rua dos Condes	Isola d'amore, L'	intermezzo	C	Belinda	Sacchini, Antonio
41	1774	5	/	P	Lisbon	Rua dos Condes	Amore senza malizia, L'	dramma giocoso	C	Lauretta	Ottani, Bernardo
42	1774	6	/	P	Lisbon	Rua dos Condes	Calandrano, Il	dramma giocoso	C	Zerbinetta	Gazzaniga, Giuseppe
43	1775	1	/	P	Lisbon	Rua dos Condes	Geloso, Il	dramma giocoso	C	Mad. Doralice	Silva, Alberto Giuseppe Gomes da
44	1776	4	76.05.11	I	Venice	S Benedetto	Antigona	dramma	S	Antigona	Mortellari, Michele
45	1776	5	/	I	Venice	S Benedetto	Aristo e Temira	pastorale		Temira	Bertoni, Ferdinando

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
31 Bertati, Giovanni	Gius. Trebbi, Nicodemo Calcina, Ant. Marchesi, Vinc. Goresi, Gio. Stogler Sestini, Antonia Zamperini, Anna Sestini, Vittoria Turchi, Antonio Tedeschi, Massimo Giuliani		INI 773,21; Brito, 147
32 Pizzi, Giovacchino	Giuseppe Trebeschi, Sebastiano Folicaldi, Antonia Zamperini, Massimo Giuliani, Anna Sestini		S,05579; AAM,xli.4; Brito, 148 ("P: Jan. 1774?")
33 Metastasio, Pietro	Sebastiano Folicaldi, Antonia Zamperini, Giuseppe Trebbi, Antonio Tedeschi, Massimo Giuliani		S,04067; Brito, 148
34 /	Sebastiano Folicaldi, Giuseppe Trebbi, Nicodemo Calcina, Antonia Zamperini, Anna Sestini, Massimo Giuliani		S,15826; Brito, 148
35 Petrosellini, Giuseppe	Giuseppe Trebbi, Marcantonio Marchesi, Antonia Zamperini, Vincenzo Goresi, Maria Giovacchina, Massimo Giuliani		S,10579; Brito, 148
36 /	Sebastiano Folicaldi, Antonio Marchesi, Antonia Zamperini		S,11773; Brito, 148
37 Chiari, Pietro	Antonia Zamperini, Giuseppe Trebbi, Innocenzo Schettini, Maria Giovacchina, Vincenzo Goresi		S,17392; Brito, 148
38 Chiari, Pietro	Sebastiano Folicaldi, Giuseppe Trebbi, Vincenzo Goresi, Antonia Zamperini, Cecilia Zamperini, N.N.		S,22470; Brito, 148
39 /	Giuseppe Trebbi, Antonia Zamperini, Innocenzo Schettini, Maria Giovacchina, N.N., Vincenzo Goresi	<i>parte buffe uguali with Giovanna Stocler</i>	S,12880; INI 774,25; Brito, 149-50
40 Metastasio, Pietro	Giuseppe Trebbi, Innocenzo Schettini, Antonia Zamperini	<i>parte buffe uguali with Giovanna Stocler</i>	S,13835; INI 774,25; Brito, 150
41 Chiari, Pietro	Sebastiano Folicaldi, Giuseppe Trebbi, Antonia Zamperini, Maria Giovacchina, Vincenzo Goresi	<i>parte buffe uguali with Giovanna Stocler</i>	S,01746; INI 774,25; Brito, 150
42 Bertati, Giovanni	Giuseppe Trebbi, Innocenzo Schettini, Maria Giovacchina, Vincenzo Goresi	<i>parte buffe uguali with Giovanna Stocler</i>	Moreau 72; INI 774,25; Brito, 150
43 Tonioli, Girolamo	Giuseppe Trebbi, N.N., Cecilia Zamperini, Vincenzo Goresi, Maria Giovacchina, N.N.		S,11435; Brito, 151; not in NG, OG
44 Roccaforte, Gaetano	Giacomo David, Cristoforo Arnaboldi, Maria Antonia Zamperini, Giuseppe Coppola, Paolina David		S,02093; W,836; OG,IL474
45 Salvioli, Count de	Angiolo Monani Manzoletto, Maria Antonia Zamperini, Giovanni Sforzini		S,02651; not in Wiel

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
46	1776	5 /	I	Venice	S Benedetto	Orfeo ed Euridice	dramma	S	Euridice	Bertoni, Ferdinando
47	1776	6 76.09.06 P	I	Florence	Pergola	Due contesse, Le	dramma giocoso	C	Contessina	Paisiello, Giovanni
48	1776	6 76.10.16 P	I	Florence	Pergola	Marchese villano, Il; o sia La lavandara astuta	dramma giocoso	C	Vespina	Caruso, L., e.d.
49	1777	1 /	I	Venice	S Moisè	Dama immaginaria, La	azione teatrale	C	Eurilla	Astarita, Gennaro
50	1777	4 /	I	Venice	S Moisè	Armida	dramma	S	Armida	Astarita, Gennaro
51	1777	4 /	I	Brescia	Erranti	Dama immaginaria, La	dramma giocoso	C	Eurilla	Astarita, Gennaro
52	1777	4 /	I	Brescia	Erranti	Disertore, Il	dramma giocoso	C	Rosetta	Guglielmi, Pietro

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
46	Calzabigi, Ranieri de	Cav. Gaetano Guadagni, Giuseppe Copola	S,17444; not in Wiel
47	Petrosellini, Giuseppe	Giovacchino Garibaldi, Gio. Battista Gherardi, Antonia Zamperini, Eusebio Pellicioni	S,08453; WW,ii,360-1
48	Chiari, P., e.a.	Giovacchino Caribaldi, Giovanni Gherardi, Antonia Zamperini, Filippo Laschi, Eusebio Pellicioni	S,14762; WW,ii,363-4
49	Bagliacca, Pietro Antonio	Antonia Zamperini, Andrea Toti, Gio. Battista Brocchi	S,07071; W,855; OG,1231 ("P: Brescia, 1777")
50	Migliavacca, Gianni/Ambrogio	Domenico Cremonini, Domenico Bedini, Gio. Battista Seni, Antonia Zamperini, Lorenzo Piatti	S,02697; W,857; NG,1661
51	Bagliacca, Pietro Antonio	Antonia Zamperini, Antonio Nazolini, Santo Pirazzini, Angela Passia, Domenico Cremonini	S,07069
52	/	Antonia Zamperini, Antonio Nazolini, Verginio Bondichi, Santo Pirazzini, Domenica Bortolini, Domenico Cremonini	S,07967

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1752	/	I	Trieste	Teatro	Andromaca	dramma	S	Ermione	/
2	1754	/	I	Venice	S Samuele	Ezio	dramma	S	Onoria	Scarlatti, Giuseppe
3	1754	54.10.26 P	I	Venice	S Samuele	Filosofo di campagna, II	dramma giocoso	C	Rinaldo	Galuppi, Baldassare
4	1755	55.11 P	I	Venice	S Samuele	Diavolessa, La	dramma giocoso	C	Contessa	Galuppi, Baldassare
5	1756	55.12.26 P	I	Venice	S Samuele	Cascina, La	dramma giocoso	C	Lavinia	Scolari, Giuseppe
6	1756	56.02 P	I	Venice	S Samuele	Ritornata di Londra, La	dramma giocoso	C	Contessa	Fischietti, Domenico
7	1761	61.04 P	I	Venice	Teatro di Murano	Buona figliuola, La	dramma giocoso	C	Cecchina	Perillo, Salvatore
8	1762	62.04.24 P	I	Venice	Teatro di Murano	Buona figliuola maritata, La	dramma	C	March. Marianna	Scolari, Giuseppe
9	1763	/	I	Bassano	Brochi e Cortellotti	Campagna, La	dramma giocoso	C	Lena	/
10	1763	/	I	Bassano	Brochi e Cortellotti	Buona figliuola, La	dramma giocoso	C	Cecchina	Perillo, Salvatore
11	1767	67.04.02 P	UK	London	King's	Innamorate del cicisbeo, L'	/	C	Aurora	/
12	1768	/	I	Turin	Carignano	Amore senza malizia, L'	dramma giocoso	C	Contessa Stella	Ottani, Bernardo
13	1768	/	I	Turin	Carignano	Serve rivali, Le	dramma giocoso	C	Carlina	Treatta, Tommaso
14	1768	/	I	Turin	Carignano	Sposa fedele, La	dramma giocoso	C	Lauretta	Guglielmi, Pietro
15	1769	69.11.07 P	UK	London	King's	Contadine bizzarre, Le	comic opera	C	Livietta	Piccinni, N. / dir.: P. Guglielmi

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Angiola Sartori, Violante Menechini, Caterina Amasi, Domenico Ulteuech, Angela Amasi		S,01905
2 Metastasio, Pietro	Gian-Ambrogio Grandati, Bianca Riboldo, Pasquale Potenza, Domenico Magalli, Caterina Panizza		S,09500; W,569
3 Goldoni, Carlo	Giovannina Baglioni, Angela Conti Leonard, Francesco Baglioni, Clementina Baglioni, Francesco Carattoli, Anna Zanini, Giacomo Caldinelli	"Angela Conti Leonard ... e in suo luoco la sig. Antonia Zamperini"	S,10348; W,564; NG,vii.137
4 Goldoni, Carlo	Giuseppe Celesti, Serafina Penni, Giovanni Leonard, Michele del Zanca, Rosa Puccini, Giovanni Lovattini		S,07712; W,577; NG,vii.137
5 Goldoni, Carlo	Giuseppe Celesti, Serafina Penni, Giovanni Leonard, Rosa Puccini, Michele del Zanca, Giovanni Lovattini		S,05156; W,588; NG,xvii.55
6 Goldoni, Carlo	Giuseppe Celesti, Serafina Penni, Giovanni Leonard, Michele del Zanca, Giovanni Lovattini, Rosa Puccini		S,19911; W,589; NG,v.1616
7 Goldoni, Carlo	Elisabetta Cardini, Giuseppe Colonna, Giandomenico Zamperini, Elisabetta Zamperini, Anna Zamperini, Francesco Ceni, Giuseppe Berera	Ded. by Giandomenico Zamperini "in versi"	S,04181; W,646; NG,vii.503 ("P. 1760-61")
8 Goldoni, Carlo	Appolonia Orlandi, Giacomo Zambertini, Gio. Domenico Zamperini, Francesco Ceni, Annina Zamperini	Giandomenico Zamperini, impr.	S,04248; W,663 ("oppr.: S. Perillo")
9 /	Giandomenico Zamperini, Antonio Pesci, Giuseppe Pucini, Marianna Roderghel, Anna Zamperini	Ded. by Giandomenico Zamperini	S,04619
10 Goldoni, Carlo	Giandomenico Zamperini, Marianna Roderghel, Anna Zamperini, Antonio Pesci, Giuseppe Pucini	Ded. by Giandomenico Zamperini "in versi"	S,04188
11 /	Anna Zamperini, Giandomenico Zamperini, Maria Zamperini	Benefit Anna Zamperini	LS,iv.1233
12 Chiari, Pietro	Anna Zamperini, Brigida Lolli Anelli, Francesco Bussani, Antonio Napolioni, Alessandro Giovannola		S,01732
13 /	Anna Zamperini, Brigida Lolli Anelli, Francesco Bussani, Alessandro Giovannola, Antonio Napolioni		S,21861
14 Chiari, Pietro	Anna Zamperini, Brigida Lolli Anelli, Francesco Bussani, Vincenzo Goresi, Alessandro Giovannola, Antonio Napolioni		S,22443
15 /	Sigra. Piatti, Piatti, Anna Zamperini, sigra. Guadagni, Lovattini, Morigi, Bianchi		S,06353; GB-Lbl 907.i.12/6; LS,iv.1435

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1770	/	UK	London	King's	Padre e il figlio rivali, II	comic opera	C	Clarice	Giordani, Tommaso
17	1770	/	UK	London	King's	Costanza di Rosinella, La [= La sposa fedele]	comic opera	C	Camilla	Guglielmi, Pietro
18	1771	6	I	Venice	S Moisé	Disertore, II	dramma giocoso	C	Giannetta	Guglielmi, Pietro
19	1771	6	I	Venice	S Moisé	Anello incantato, L'	dramma giocoso	C	Marcellina	Bertoni, Ferdinando
20	1772	1	I	Venice	S Moisé	Isola di Alcina, L'	dramma giocoso	C	Lesbia	Gazzaniga, Giuseppe
21	1772	1	I	Venice	S Moisé	Contessa di Bimbinpoli, La	dramma giocoso	C	Eugenia	Astarita, Gennaro
22	1772	5	P	Lisbon	Rua dos Condes	Anello incantato, L'	dramma giocoso	C	Marcellina	Bertoni, Ferdinando
23	1772	5	P	Lisbon	Rua dos Condes	Disertore, II	dramma giocoso	C	Giannetta	Guglielmi, Pietro
24	1772	6	P	Lisbon	Rua dos Condes	Isola di Alcina, L'	dramma giocoso	C	Lesbia	Gazzaniga, Giuseppe
25	1773	1	P	Lisbon	Rua dos Condes	Antigono	dramma	S	Ismene	Majo, Gian Francesco de
26	1773	1	P	Lisbon	Rua dos Condes	Contessa di Bimbinpoli, La	dramma giocoso	C	/	Astarita, Gennaro
27	1773	2	P	Lisbon	Rua dos Condes	Cidde, II	dramma	S	Elvira	Sacchini, Antonio
28	1773	2	P	Lisbon	Rua dos Condes	Betulia liberata, La	dramma sacro	S	Amital	/
29	1773	3	P	Lisbon	Rua dos Condes	Molinarella, La	dramma giocoso	C	Brunetta	Piccini, Niccolò
30	1773	5	P	Lisbon	Rua dos Condes	Finde gemelle, Le	dramma giocoso	C	Olivetta	Piccini, Niccolò

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LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	Bottarelli, Gio. Gualberto	Piatti, Lovattini, sgra. Guadagni, Anna Zamperini, Bianchi, Morigi, sgra. Piatti	S.17689; GB-Lbl 907.112/5; LS,iv.1453
17	/	Anna Zamperini, Lovattini, Morigi, Piatti, Bianchi, sgra. Piatti	S.06788; GB-Lbl 1342.m.3; LS,iv.1466
18	Badini, Carlo Francesco	Filippo Laschi, Anna Zamperini, Elisabetta Sartori, Paolo Bonaveri, Vincenzo Fochetti, Antonio Beccari	S.07965; W.769
19	Bertati, Giovanni	Anna Zamperini, Elisabeth Sartori, Filippo Laschi, Paolo Bonaveri, Giovanni Morelli, Antonio Beccari	S.01954; W.770; NG,II.647
20	Bertati, Giovanni	Anna Zamperini, Filippo Laschi, Elisabetta Sartori, Paolo Bonaveri, Antonio Beccari, Giovanni Sforzini, Giovanni Morelli	S.13794; W.779; IN1772,56; NG,vII.206
21	Bertati, Giovanni	Anna Zamperini, Filippo Laschi, Paolo Bonaveri, Giovanni Morelli, Antonio Beccari, Elisabetta Sartori, Giovanni Sforzini	S.06457; W.780; IN1772,56; NG,1.661
22	Bertati, Giovanni	Anna Zamperini, Giuseppe Trebbi, Teresa Turchi, Nicodemo Calcina, Antonio Marchesi, Massimo Giuliani	S.01956; Brito, 146
23	Badini, C.F. (with alt.)	Giuseppe Trebbi, Anna Zamperini, Antonio Marchesi, Vincenzo Goresi, Anna Sestini, Massimo Giuliani, Antonio Pesci	S.07966; AAM,xli.3; Brito, 146
24	Bertati, Giovanni	Anna Zamperini, Anna Sestini, Giuseppe Trebbi, Nicodemo Calcina, Antonio Marchesi, Vincenzo Goresi, Massimo Giuliani	S.13791; Brito, 146
25	Metastasio, Pietro	Anna Zamperini, Antonio Tedeschi, Sebastiano Folicaldi, Massimo Giuliani	S.02164 ("P: 1772,6"); IN1773,21; Brito, 146
26	Bertati, Giovanni	Gius. Trebbi, Nicodemo Calcina, Ant. Marchesi, Vinc. Goresi, Anna Zamperini, Gio. Stogler Sestini, Anna Sestini, Vittoria Turchi, Antonio Tedeschi, Massimo Giuliani	IN1773,21; Brito, 147
27	Pizzi, Giovacchino	Giuseppe Trebesch, Sebastiano Folicaldi, Anna Zamperini, Massimo Giuliani, Anna Sestini	S.05579; AAM,xli.4; Brito, 148 ("P: 1774,2")
28	Metastasio, Pietro	Sebastiano Folicaldi, Anna Zamperini, Giuseppe Trebbi, Antonio Tedeschi, Massimo Giuliani	S.04067; Brito, 148
29	/	Sebastiano Folicaldi, Anna Zamperini, Giuseppe Trebbi, Nicodemo Calcina, Anna Sestini, Massimo Giuliani	S.15826; Brito, 148
30	Petrosellini, Giuseppe	Anna Zamperini, Giuseppe Trebbi, Marcontonio Marchesi, Vincenzo Goresi, Maria Giovacchina, Massimo Giuliani	S.10579; Brito, 148

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
31	1773	/	P	Lisbon	Rua dos Condes	Giardiniera brillante, La	intermezzo	C	Giannetta	Sarti, Giuseppe
32	1773	/	P	Lisbon	Rua dos Condes	Orfane svizzere, Le	dramma giocoso	C	Giacinta	Boroni, Antonio
33	1773	/	P	Lisbon	Rua dos Condes	Sposa fedele, La	dramma giocoso	C	Camilla	Guglielmi, Pietro
34	1774	/	P	Lisbon	Rua dos Condes	Impresa d'opera, L'	dramma giocoso	C	Mad. Bigné	Guglielmi, Pietro
35	1774	/	P	Lisbon	Rua dos Condes	Isola d'amore, L'	intermezzo	C	Marina	Sacchini, Antonio
36	1774	/	P	Lisbon	Rua dos Condes	Amore senza malizia, L'	dramma giocoso	C	Cecchina	Ottani, Bernardo
37	1776	76.05.11 P	I	Venice	S Benedetto	Antigona	dramma	S	Ermlone	Mortellari, Michele
38	1776	/	I	Venice	S Benedetto	Aristo e Tenira	pastorale		Egina	Bertoni, Ferdinando
39	1776	76.09.06 P	I	Florence	Pergola	Due contesse, Le	dramma giocoso	C	Livietta	Paisiello, Giovanni
40	1776	76.10.16 P	I	Florence	Pergola	Marchese villano, Il; o sia La lavandara astuta	dramma giocoso	C	Dorilla	Caruso, L., e.a.
41	1777	/	I	Venice	S Moisè	Dana immaginaria, La	azione teatrale	C	Lisetta	Astarita, Gennaro
42	1777	/	I	Venice	S Moisè	Arnida	dramma	S	Argene	Astarita, Gennaro
43	1777	/	I	Brescia	Erranti	Dama immaginaria, La	dramma giocoso	S	Lisetta	Astarita, Gennaro
44	1777	/	I	Brescia	Erranti	Disertore, Il	dramma giocoso	C	Giannetta	Guglielmi, Pietro

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Antonia Zamperini

LIBRETTIST	COMPANY	COMMENTS	SOURCE
31 /	Sebastiano Folicaldi, Antonio Marchesi, Anna Zamperini		S,11773; Brito,148
32 Chiari, Pietro	Anna Zamperini, Giuseppe Trebbi, Innocenzo Schettini, Maria Giovacchina, Vincenzo Goresi		S,17392; Brito,148
33 Chiari, Pietro	Sebastiano Folicaldi, Anna Zamperini, Giuseppe Trebbi, Vincenzo Goresi, Cecilia Zamperini, N.N.		S,22470; Brito,148
34 /	Giuseppe Trebbi, Anna Zamperini, Innocenzo Schettini, Maria Giovacchina, N.N., Vincenzo Goresi		S,12880; IN1774,26; Brito,149-50
35 Metastasio, Pietro	Anna Zamperini, Giuseppe Trebbi, Innocenzo Schettini		S,13835; IN1774,26; Brito,150
36 Chiari, Pietro	Sebastiano Folicaldi, Giuseppe Trebbi, Anna Zamperini, Maria Giovacchina, Vincenzo Goresi		S,01746; IN1774,26; Brito,150
37 Roccaforte, Gaetano	Anna Zamperini, Giacomo David, Cristofolo Arnaboldi, Paolina David, Giuseppe Coppola		S,02093; W,836; OG,IL474
38 Salvioni, Count de	Angiolo Monani Manzoletto, Anna Zamperini, Giovanni Sforzini		S,02651; not in Wiel
39 Petrosellini, Giuseppe	Giovacchino Garibaldi, Gio. Battista Gherardi, Anna Zamperini, Eusebio Pellicioni		S,08453; WW,ii,360-1
40 Chiari, P., e.a.	Anna Zamperini, Giovacchino Caribaldi, Giovanni Gherardi, Filippo Laschi, Eusebio Pellicioni		S,14762; WW,ii,363-4
41 Bagliacca, Pietro Antonio	Anna Zamperini, Andrea Toti, Gio. Battista Brocchi	Alberto Bottari, Impr.	S,07071; W,855; OG,IL231 ("P: Brescia, 1777")
42 Migliavacca, Gianni'Ambrogio	Domenico Cremonini, Anna Zamperini, Domenico Bedini, Gio. Battista Seni, Lorenzo Piatti	Ded. by Giuseppe Borghi	S,02697; W,857; NG,IL661
43 Bagliacca, Pietro Antonio	Anna Zamperini, Antonio Nazolini, Santo Pirazzini, Angela Passia, Domenico Cremonini	Francesco Gallerani, impr.	S,07069
44 /	Anna Zamperini, Antonio Nazolini, Verginio Bondichi, Santo Pirazzini, Domenica Bortolini, Domenico Cremonini	Francesco Gallerani, impr.	S,07967

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1761	3	61.04 P	I	Venice	Teatro di Murano	Buona figliuola, La	dramma giocoso	C	March. della Conchiglia	Perillo, Salvatore
2	1762	1	/	I	Trieste	Reggio Imperial	Buona figliuola maritata, La	dramma	C	Tagliaferro	Scolari, Giuseppe
3	1762	3	62.04.24 P	I	Venice	Teatro di Murano	Buona figliuola maritata, La	dramma	C	March. della Conchiglia	Scolari, Giuseppe
4	1763	1	/	I	Basasano	Brochi e Cortellotti	Campagna, La	dramma giocoso	C	Conte Ripoli	/
5	1763	1	/	I	Basasano	Brochi e Cortellotti	Buona figliuola, La	dramma giocoso	C	March. della Conchiglia	Perillo, Salvatore
6	1766	/	66.10.21 P	UK	London	King's	Stravaganti, Gli; o sia I matrimoni alla moda	comic opera	C	Monsieur Carillon	pasticcio
7	1767	/	67.04.02 P	UK	London	King's	Innamorate del cicisbeo, L'	/	C	Cicisbeo	/

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Giandomenico Zamperini

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 Goldoni, Carlo	Elisabetta Cardini, Giuseppe Colonna, Antonia Zamperini, Elisabetta Zamperini, Anna Zamperini, Francesco Ceni, Giuseppe Berera	Ded. by Giandomenico Zamperini "in versi"	S,04181; W,646; NG,vii.503 ("P. 1760-61")
2 /	Madalena Plesenti, Giacomo Lambertini, Gio. Domenico Poggi, Anna Gallo, Annina Zamperini, Giuseppe Berera	"Domenico Lamperini"	S,04251; NG,xvii.55; OG,ii.480 ("P: Venice, 24 April 1762")
3 Goldoni, Carlo	Appollonia Orlandi, Giacomo Zambertini, Antonia Zamperini, Francesco Ceni, Annina Zamperini	Giandomenico Zamperini, impr.	S,04248; W,663 ("cpr.: S. Perillo")
4 /	Antonia Zamperini, Antonio Pesci, Giuseppe Pucini, Marianna Roderghel, Anna Zamperini	Ded. by Giandomenico Zamperini	S,04619
5 Goldoni, Carlo	Antonia Zamperini, Marianna Roderghel, Anna Zamperini, Antonio Pesci, Giuseppe Pucini	Ded. by Giandomenico Zamperini "in versi"	S,04188
6 Bottarelli, G.G. (alt.)	Morigi, signa. Zamperini, signa. Piatti, Lovattini, Micheli, signa. Gibetti		S,22684; GB-Lbl 11775.e.3/3; LS,iv.1190
7 /	Anna Zamperini, Antonia Zamperini, Maria Zamperini	Benefit Anna Zamperini	LS,iv.1233

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
1	1749	/	G	Potsdam	Hoftheater	Scolara fatta maestra, La	intermezzi	C	composer of the music?	Zingoni [=Zingoni?], Giovanni
2	1756	3	I	Saviglione	Teatro della città	Pescatrici, Le	dramma giocoso	C	Burlotto	/
3	1756	6	I	Turin	Carignano	Calamità de' cuori, La	dramma giocoso	C	Saracca	Galuppi, Baldassare
4	1756	6	I	Turin	Carignano	Ritornata di Londra, La	dramma giocoso	C	March. del Toppo	Fischietti, Domenico
5	1759	/	B	Brussels	/	Tutore burlato, II [= Il filosofo di campagna]	opera	C	Rinaldo	/
6	1759	/	B	Brussels	/	Creanza, La	opera	C	Lindoro	Bologna, Lorenzo
7	1760	6	NL	Amsterdam	Teatro	Zenobia	dramma	S	composer of the music	Zingoni, Gio. Battista
8	1761	/	IRL	Dublin	Smock-Alley	Cascina, La	burlietta	C	Berto	Scolari, G. - B. Galuppi
9	1762	/	IRL	Dublin	Smock-Alley	Finta sposa, La	dramma giocoso	C	Canillo	Zingoni, Gio. Battista
10	1762	/	IRL	Dublin	Smock-Alley	Intrighi per Amore, Gf	comic opera	C	Pascasio	/
11	1762	/	IRL	Dublin	Smock-Alley	Tutore burlato, II [= Il filosofo di campagna]	dramma giocoso	C	Rinaldo	Galuppi, Baldassare
12	1762	/	IRL	Dublin	Smock-Alley	Creanza, La	dramma	S	Lindoro [+ composer]	Zingoni, G.B., e.a.
13	1762	/	IRL	Dublin	Smock-Alley	Mercato di Malmantile, II	comic opera	C	Berto	Fischietti, Domenico
14	1762	/	IRL	Dublin	Smock-Alley	Due rivali, Li	dramma	S	?	Jommelli, Nicolò
15	1762	/	UK	London	King's	Tutore e la pupilla, II; O sia Matrimonio alla moda	burlietta	C	Pascasio	pasticcio / dir.: J. C. Bach

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Gio. Battista Zingoni

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Rosa Ruvinetti Bon, Domenico Cricchi		S,21311
2 /	Gioseppe Biggiogero d'Ucedo, Teresa d'Ucedo, Marianna Brivia, Pietro Biggiogero, Luigi Costa, Antonio De-Valle		S,18597
3 /	Serafina Perni, Maria Monari, Luigi Costa, Pietro Canovai, Anna Zanini, Antonio Tomasini		S,04501
4 /	Luigi Costa, Maria Monari, Pietro Carevai, Serafina Perni, Antonio Tomasini, Anna Zanini		S,19910
5 /	Domenico de Amicis, Anna-Lucia de Amicis, Mari-Anna de Amicis, Giuseppe Gaetano de Amicis	Ded. by Domenico De Amicis	B-Bc 22249
6 /	Anna Lucia de Amicis, Domenico de Amicis		B-Bc 22248; not in NG, OG
7 /	Anna de Amicis, Domenico Magalli, Nicolo Peretti, Angiola Davia, Angiola Caputi, N.N.		S,25320; Kutsch,1659
8 /	Anna Dunlap, Anna Lucia de Amicis, Domenico de Amicis, Antonio Minelli, Maria Anna de Amicis	Antonio Minelli, impr.	GB-Lbl 1485.n.8/1
9 /	Anna Lucia de Amicis, Anna Dunlap, Antonio Minelli, Maria Anna de Amicis, Domenico de Amicis		GB-Lbl 1485.n.8 2
10 /	Anna Lucia de Amicis, Anna Dunlap, Domenico de Amicis, Maria Anna de Amicis	Ded. by Anna De Amicis	GB-Lbl 11714.aa.13/1
11 Goldoni, Carlo	Anna Dunlap, Anna Lucia de Amicis, Domenico de Amicis, Maria Anna de Amicis, Gaetano de Amicis		S,24145; GB-Lbl 11714.aa.13/4
12 /	Domenico de Amicis, Anna de Amicis, Anna Dunlap, Marianna de Amicis	Ded. by Anna De Amicis	S,06856; GB-Lbl 11714.aa.13/2
13 /	Domenico de Amicis, Marianna de Amicis, Gaetano de Amicis, Anna Dunlap, Anna de Amicis		GB-Lbl 11714.aa.13 3; Walsh1973,99
14 /	Anna de Amicis, Domenico de Amicis, Marianna de Amicis, Gaetano de Amicis, Anna Dunlap		S,08547; GB-Lbl 11714.aa.13/5; Walsh1973,100
15 Bottarelli, G. G., e.a.	Giovanna Carmignani, Giuseppe Giustinelli, Anna de Amicis, Domenico de Amicis, Gaetano Quilici, Marianna Volsecchi		GB-Lbl 907.i.9/4; LS,iv.962

	YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
16	1762	/	62.12.04 P	UK	London	King's	Astasio Re di Tiro	dramma	S	Agenor	pasticcio / dir.: J. C. Bach
17	1763	/	63.01.08 P	UK	London	King's	Cascina, La	dramma giocoso	C	Berto	pasticcio / dir.: J. C. Bach
18	1763	/	63.02.03 P	UK	London	King's	Calamità de' cuori, La	dramma giocoso	C	Pignone	Galuppi, B. / dir.: J. C. Bach
19	1763	/	63.02.19 P	UK	London	King's	Orlione; O sia Diana vendicate	dramma	S	Mercurio	Bach, Johann Christian
20	1763	/	63.04.14 P	UK	London	King's	Finta sposa, La	dramma comico	C	Ridolfo	pasticcio / dir.: J. C. Bach
21	1763	/	63.05.07 P	UK	London	King's	Zanaida	dramma	S	Gianguir	Bach, Johann Christian
22	1763	/	63.06.09	UK	London	Haymarket	Concert	concert		vocal part	/

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Gio. Battista Zingoni

LIBRETTIST	COMPANY	COMMENTS	SOURCE
16	Quinault, Ph. - G. G. Bottarelli Livia Segantini, Domenico Ciardini, Giuseppe Giustinelli, Gaetano Quilici, Giovanna Carmignani		S.03257; GB-Lbl 907.i.9/7; LS.iv.966
17	Goldoni, C. - G. G. Bottarelli Giovanna Carmignani, Giuseppe Giustinelli, Anna de Amicis, Gaetano Quilici, Domenico de Amicis, Marianna Valsecchi		S.05168; GB-Lbl 907.i.9/8; LS.iv.972
18	Goldoni, C. - G. G. Bottarelli Giovanna Carmignani, Giuseppe Giustinelli, Anna de Amicis, Domenico de Amicis, Gaetano Quilici, Marianna Valsecchi		S.04506; GB-Lbl 907.i.9/10; LS.iv.977
19	Bottarelli, Giovan Gualberto Gaetano Quilici, Anna de Amicis, Giovanna Carmignani, Clementina Cremonini, Giuseppe Giustinelli, Marianna Valsecchi, Livia Segantini, Domenico Ciardini		S.17476; LS.iv.979; NG.L872
20	/		S.10557; GB-Lbl 907.i.9/11; LS.iv.989
21	Bulgherelli - P. Metastasio - G. G. Bottarelli Anna de Amicis, Livia Segantini, Gaetano Quilici, Domenico Ciardini, sigra. Carmignani, Marianna Valsecchi, Giustinelli, sigra. Cremonini		S.25257; GB-Lbl 907.i.9/9; LS.iv.995; NG.L872
22	/	Benefit Capitani, "now in the King's Bench, singer in the Opera for 20 years past"	LS.iv.1000

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER	
1	1757	1	57.01.03 D	I	Bologna	Formagliari	Maestra, La	dramma giocoso	C	Pistone	Cocchi, Gioacchino
2	1757	1	57.01.29 D	I	Bologna	Formagliari	Ritornata di Londra, La	dramma serio e giocoso	SC	March. del Toppo	Fischietti, Domenico
3	1757	/	/	I	Trieste	Teatro	Mascherata, La	dramma giocoso	C	Menichino	Cocchi, Gioacchino
4	1758	/	/	I	Trieste	Nobile	Statue, Le	dramma giocoso	C	Pandolfo	Brusa, Francesco
5	1758	/	/	I	Padova	/	/	[sacral concert]	composer of the second choir	Cocchi, G. - G.B. Zonca - A.?	Orologio
6	1759	1	/	I	Trieste	/	Isola disabitata, L'	dramma giocoso	C	Valdimonte	Scarlatti, Giuseppe
7	1760	/	/	I	Cremona	Nuovo	Filosofo di campagna, Il	dramma giocoso	C	Nardo	Galuppi, Baldassare
8	1760	1	/	I	Cremona	Nuovo	Cascina, La	dramma giocoso	C	Pipo	Scolari, Giuseppe
9	1760	1	/	I	Cremona	Nuovo	Ritornata di Londra, La	dramma giocoso	C	Carpofero	Fischietti, Domenico
10	1761	1	/	I	Bergamo	Teatro	Mercato di Malmantile, Il	dramma giocoso	C	Rubiccone	Fischietti, Domenico
11	1761	/	61.09.19 P	UK	London	King's	Speranze della terra, Le	serenata		Africa	Cocchi, Gioacchino
12	1761	/	61.09.19 P	UK	London	King's	Promesse del Cielo, Le	serenata		Africa	pasticcio / dir.: G. Cocchi
13	1761	/	61.10.13 P	UK	London	King's	Alessandro nell'Indie	dramma	S	Alessandro	pasticcio / dir.: G. Cocchi
14	1761	/	61.11.10 P	UK	London	King's	Mercato di Malmantile, Il	opera comica	C	Rubiccone	Fischietti, Domenico
15	1762	/	62.01.02 P	UK	London	King's	Tolomeo re d'Egitto	dramma	S	Araspe	pasticcio / dir.: G. Cocchi
16	1762	/	62.01.11 P	UK	London	King's	Bertoldo Bertoldino e Cacasenno alla corte del re Alboino	opera comica	C	Bertoldo	Ciampi, V. / dir.: G. Cocchi

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Giovanni Battista Zonca

LIBRETTIST	COMPANY	COMMENTS	SOURCE
1 /	Chiara Bassani, Pietro Santi, Agata Ricci, Domenico Bonifacci, Ambrogio Ghezzi, Anna Brogli	Ded. by Bortolo Ganassetti	S,14635
2 Goldoni, Carlo	Pietro Santi, Chiara Bassani, Agata Ricci, Domenico Bonifacci, Ambrogio Ghezzi, Anna Brogli	Bortolo Ganassetti, impr.	S,19912
3 /	Margherita Pacarelli, Maria Borzio, Teresa Alberis, Andrea Ronchetti, Cecilia Monblan, Domenico Gratinara		S,15063
4 Brusa, Gio. Battista	Margherita Pacarelli, Maria Bozzio, Teresa Alberis, Andrea Ronchetti, Cecilia Monblan, Domenico Gratinara		S,22630
5 Borni, L. - A. Borromeo	/	"Festeggiandosi l'esaltazione al soglio pontificio di N.S. Papa Clemens XIII Coro II: La musica è di G Z "	S,10101
6 Goldoni, Carlo	Marianna de Grandis, Rosa Dei, Francesco Maria de Grandis, Anna Zanini, Antonio Pelliccioli, Giovanni Guadagnini		S,13865
7 Goldoni, Carlo	Chiara Bassani, Antonio Nasolini, Teresa Alberis, Gaetano Baldi, Anna Bassani, Giovanni Guadagnini		S,10365
8 Goldoni, Carlo	Chiara Bassani, Antonio Mazzolini, Teresa Alberis, Anna Bassani, Giovanni Guadagnini, Gaetano Baldi		S,05163
9 Goldoni, Carlo	Antonio Nazolini, Chiara Bassani, Teresa Alberis, Anna Bassani, Gaetano Baldi, Giovanni Guadagnini		S,19920
10 /	Perina Rampazzi, Francesca Crescenti, Lavinia Guadagni, Anna Valsecchi, Giuseppe Guadagni, Angiola Todeschini, Giuseppe Fonti		S,15443
11 Bottarelli, Gio. Gualberto	Teresa Eberardi, Colomba Mattei, Filippo Elisi, Angiola Sartori	"Eseguito . . felicissimo giorno natalizio ... di Giorgio Terzo Rè della Gran Bretagna"	GB-Lbl 907.i.9/1, LS,iv 889
12 Bottarelli, Gio. Gualberto	Filippo Elisi, Rosa Curioni, Colomba Mattei, Angiola Sartori		GB-Lbl 907.i.9/2, LS,iv 889
13 /	Elisi, sigra Mattei, sigra. Sartori, sigra. Curioni, sigra. Eberardi		S,00785; LS,iv 896
14 /	Rosa Curioni, Angiola Sartori, Carlo Paganini, Anna Paganini, Teresa Eberardi, Pietro Leonardi		S,15444; LS,iv 901
15 /	Filippo Elisi, Colomba Mattei, Angiola Sartori, Rosa Curioni, Teresa Eberardi		S,23322; GB-Lbl 907.i.9/3, LS,iv 910
16 Goldoni, Carlo	Rosa Curioni, Angiola Sartori, Carlo Paganini, Angiola Paganini, Teresa Eberardi, Pietro Leonardi		S,04015; GB-Lbl 11714 b 23; LS,iv 911

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
17	1762	/	UK	London	King's	Disfatta di Dario, La	dramma	S	Darius	pasticcio / dir.: G. Cocchi
18	1762	/	UK	London	King's	Famiglia in scompiglio, La	dramma giocoso	C	Cavalier del nulla	Cocchi, Gioacchino
19	1764	/	G	Mannheim	Hoftheater	Ifigenia in Tauride	dramma	S	Toante	Majo, Gian Francesco de
20	1766	/	G	Mannheim	Hoftheater	Alessandro, L'	dramma	S	Alessandro	Majo, Gian Francesco de
21	1768	/	G	Mannheim	Hoftheater	Adriano in Siria	dramma	S	Osroa	Holzbauer, Ignaz
22	1769	/	G	Mannheim	Hoftheater	Adriano in Siria	dramma	S	Osroa	Holzbauer, Ignaz
23	1771	/	I	Venice	S Benedetto	Adriano in Siria	dramma	S	Osroa	Sacchini, Antonio
24	1772	/	I	Milan	Regio-Ducale	Gran Tamerlano, Il	dramma	S	Bajazette	Myslivecek, Josef
25	1772	/	I	Milan	Regio-Ducale	Armida, L'	dramma	S	Ubaldo	Sacchini, Antonio
26	1772	/	G	Mannheim	Hoftheater	Isola d'amore, L'	azione comica	C	Nardo	Sacchini, Antonio
27	1772	/	G	Mannheim	Hoftheater	Contadina in corte, La	operetta giocosa	C	Berto	Sacchini, Antonio
28	1772	/	G	Mannheim	Hoftheater	Temistocle	dramma	S	Serse	Bach, Johann Christian
29	1772	/	G	Mannheim	Hoftheater	Finte gemelle, Le	operetta giocosa	C	Monsieur Marscial	Piccinni, Niccolò
30	1773	/	G	Mannheim	/	Temistocle	dramma serio	S	/	Bach, Johann Christian
31	1774	/	G	Mannheim	/	Temistocle, Il	dramma serio	S	/	Bach, Johann Christian
32	1775	/	G	Mannheim	Hoftheater	Lucio Silla	dramma	S	Lucio Cinna	Bach, Johann Christian

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Giovanni Battista Zonca

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
17	Bottarelli, Gio. Gualberto	Filippo Elisi, Colomba Mattei, Rosa Curioni, Teresa Eberardi, Angiola Sartori		S.07990, GB-Lbl 907.i.9/6; LS.iv.925
18	Bottarelli, Gio. Gualberto	Carlo Paganini, Angiola Paganini, Pietro Leonardi, Angiola Sartori, Rosa Curioni, Teresa Eberardi		S.09644; GB-Lbl 907.i.9/5; LS.iv.927
19	Verazi, Mattia	Dorothea Wendling, Lorenzo Tonarelli, Gio. Battista Coraucci, Elisabetta Sarselli, Pietro Paolo Carnoli		S.12752; NG.xi.544
20	Metastasio, Pietro	Silvio Giorgetti, Dorothea Wendling, Elisabetta Wendling, Giuseppe Benedetti, Vincenzo Caselli	"tutti virtuosi di camera di S.A.S.E"	S.00681; Walter,234; NG.xi.544
21	Metastasio, Pietro	Battista Coraucci, Dorothea Wendling, Elisabetta Wendling, Silvio Giorgetti, Giuseppe Benedetti		S.00424; Walter,234; NG.viii.670
22	Metastasio, Pietro	Battista Coraucci, Dorothea Wendling, Elisabetta Wendling, Silvio Giorgetti, Giuseppe Benedetti		S.00427; Walter,234
23	Metastasio, Pietro	Giuseppe Pasqualini, Antonia Bernasconi, Maria Bozzio, Sebastiano Folicaldi, Bernardina Bozzio	"Al serv. dell'elettore palatina"	S.00431; W,764; Walter,234; NG.xvi.372
24	Piovene, Agostino	Giuseppe Millico, Antonia Maria Firelli Aguilar, Giuseppe Cicognani, Anna Boselli, Rosa Polidora	"Al serv. di S.A.S. elettorale palatina"	S.12482; INI772,32; NG.xiii.7
25	Gamerra, Giovanni de	Antonia Maria Girelli Aguilar, Giuseppe Millico, Giuseppe Cicognani, Anna Boselli, Rosa Polidora	"Al serv. di S.A.S. elettorale palatina"	S.02688; Walter,234; INI772,32; NG.xvi.372
26	Metastasio, Pietro	Dorothea Wendling, Silvio Giorgetti, Elisabetta Wendling		S.13832
27	/	Silvio Giorgetti, Francesca Danzy, Maddalena Allegranti		S.06315; Burney1959,34
28	Metastasio, P. - M. Verazi	Antonio Raaff, Silvio Giorgetti, Dorothea Wendling, Francesco Roncaglia, Elisabetta Wendling, Vincenzo Mucciolo		S.22947; Terry,128-9; NG.i.872
29	Petrosellini, Giuseppe	Silvio Giorgetti, Dorothea Wendling, Francesca Danzij		S.10576
30	/	Silvio Giorgetti, Francesco Roncaglia, Antonio Raaff, Vincenzo Mucciolo, Dorothea Wendling, Elisabetta Wendling		INI773,27
31	/	Silvio Giorgetti, Antonio Raaff, Vincenzo Mucciolo, Dorothea Wendling, Elisabetta Wendling		INI774,33
32	Gamerra, G. de - M. Verazi	Antonio Raaff, Dorothea Wendling, Francesco Roncaglia, Elisabetta Wendling, Pietro Paolo Carnoli		S.14487; Cornelson,210; OG.i.270 ("P. 1774")

YEAR	SEA.	DATE	COU.	PLACE	THEATRE	TITLE	GENRE	TYPE	ROLE	COMPOSER
33	1776	/	76.01 P	G	Mannheim	Hoftheater	Zemira e Azor	azione teatrale		Gretry, A.-E.-M. - N. Jommelli
34	1776	/	76.11 T	G	Mannheim	Hoftheater	Finto spettro, II	azione comica	C	Paisiello, Giovanni
35	1776	/	/	G	Mannheim	Hoftheater	Festa della rosa, La [after La rosière de Salency]	pastorale		Gretry, André-E.-M.
36	1778	/	/	G	Munich	/	/	/	principal parts	/
37	1780	/	/	G	Munich	Hoftheater	Telemaco	opera seria	S	Paolo, Grua
38	1780	/	/	G	Munich	/	Cleopatra regina Egitto	dramma	S	/
39	1780	/	80.08.03 P	G	Mannheim	/	Laodamia	azione teatrale	S	Verzani, "figlio" [Gio. Battista?]
40	1782	/	/	G	Munich	Hoftheater	Semiramide	dramma	S	Salieri, Antonio
41	1783	/	83.01 P	G	Munich	Hoftheater	Taurelli	dramma	S	Holzbaumer, Ignaz
42	1784	/	/	G	Munich	Hoftheater	/	drammi serie	S	/
43	1784	/	/	G	Munich	Hoftheater	/	drammi giocosi	C	/
44	1785	/	/	G	Munich	Hoftheater	Armida abbandonata	opera seria	S	Prati, Alessio
45	1786	/	/	G	Munich	Hoftheater	Fiera di Venezia, La	dramma giocoso	C	Salieri, Antonio
46	1786	/	/	G	Munich	Hoftheater	Armida abbandonata	dramma	S	Prati, Alessio
47	1787	/	87.01.12 P	G	Munich	Hoftheater	Castore e Polluce	tragedia lirica	S	Vogler, Georg Joseph
48	1787	/	87.08.31 P	I	Brescia	Erranti	/	opera pia	S	/

Appendix I - Table 37

Giovanni Battista Zonca

	LIBRETTIST	COMPANY	COMMENTS	SOURCE
33	Verazi, Mattia	Francesco Roncaglia, Francesca Danzy, Barbara Straser, Caterina Heroux, Francesco Harty, N.N.	"Tutti virt. di camera di S.A.S.E."	S.25288
34	Verazi, G.B. (alt.)	Francesca Danzi, Barbara Straser, Francesco Hartig, Luigi Fischer	"Tutti virt. di camera di S.A.S.E."	S.10678
35	Verazi, M. (alt.)	Francesca Fanzj, Francesco Hartig, Luigi Fischer, Silver Giorgetti, Barbara Straser, Caterina Heroux, Pietro Paolo Carnoli	"Virt. di camera di S.A.S.E."	S.10063; Walter, 156
36	/	/		Eitner, x 360. OG, iv. 1243
37	Serimann, Anton	Hartig, Dorothea Wendling, Elisabetha Wendling, Raaff	"virt. di camera di S.A.S.E. ... Carlo Teodoro conte palatino del Rheno, duca dell'Alta e Bassa Baviera"	S.22897, Rudhart, 166-7; not in NG, OG
38	/	Elisabeth Wendling, Raaff, Danzi, Roncaglia, Straser		Rudhart, 167-8
39	Verazi, Mattia	Dorothea Wandling, Francesco Hartig, Maria Gios. Schefer		S.14115; OG, iii. 932
40	Metastasio, Pietro	Elisabetta Wendling, Vincenzo dal Prato, Giovanni Tajaana, Barbara Schirlingher, Hartig	"virt. di camera di S.A.S.E."	S.21515; Rudhart 170; NG, xvi. 418
41	/	Barberini, madamigella Schirlingher, signa. le Brun, Dal Prato, Hartig, Valesi		S.22845; Rudhart 172; NG, viii. 670
42	/	Vincenzo del Prato, Francesco Hartig, Giovanni Valesi, Francesca Danzi Le Brun, Barbara Sirlingherin		INI 1783-84, 76
43	/	Vincenzo del Prato, Francesco Hartig, Giovanni Valesi, Francesca Danzi Le Brun, Barbara Sirlingherin		INI 1783-84, 76
44	Sertor, Gaetano	Signa. Le Brun, Michele Bologna, Elisabetta Wendling, Francesco Hartig		S.02751; Rudhart, 172; NG, xv. 203
45	Boccherini, Gio. Gastone	Francesca Lebrun detta Danzy, Margaritta Marchand, Vincenzo dal Prato, Marianna Claverie, Francesco Hartig, Giovanni Valesi	"primo tenore ... Virt. di camera di S.A.S.E. Carlo Teodoro"	S.10171, Rudhart, 172, INI 1785-86, 99
46	/	Francesca Danzi Le Brun, Michel/Agnolo Bologna, Vincenzo del Prato, Domenico Panzocchi, Dorothea Wendling, Francesco Hartig, Silvio Giorgetti, Michele Weigel	<i>primo tenore</i>	INI 1785-86, 99
47	Frugoni, C.I. - G.J. Vogler	Michele Bologna, Vincenzo dal Prato, Theresa Mongis Boschietti, Margarita Marchand, signa. Camerloher, Francesco Hartig		S.05208; Rudhart, 173; NG, xx. 62
48	/	Cecilia Giuliani, Giovanni Rubinelli, Vincenzo Maffoli, Francesco Canetti		INI 1787-88, 24

Appendix II

The King's Theatre Comic Repertory in the 1760s: the Making of Pasticcios

All information given in appendix II has been drawn from the librettos of the corresponding opera productions, unless stated otherwise. A list of all the librettos used, with the reference to their location, has been added in the Bibliography (p. 302-7). The year of the opera or its revival(s) is taken from the libretto and may deviate from the actual date of the premiere of the opera or its revival; e.g. the libretto of the première of *Le pescatrice* is dated 1752 while the actual première took place on 26 December 1751. Roman numerals refer to the acts, arabic numerals to the scenes within the acts, letters following arabic numerals to the position of the aria within the scene. The Italian aria titles have been copied from the London librettos and from those of the productions concerned.

Appendix II - Table I/A

Il mondo della luna

IL MONDO DELLA LUNA - PRODUCTIONS		Venice, 1750 (P)	Vicenza, 1750	Vercelli, 1752	London, 1760
1	<i>O luna lucente</i>	1,1			
2	<i>Bella Dea</i>			1,1	1,1a
3	<i>Servitor obbligato</i>	1,3a			
4	<i>Ho veduto</i>	1,3b		1,3**	1,1b** (alt.)
5	<i>Un poco di denaro</i>	1,4	1,3	1,4	
6	<i>Un pò di moneta</i>		1,4		
7	<i>Begl'occhi vezzosi</i>				
8	<i>Grandi è ver</i>	1,5			
9	<i>Fra cento affanni</i>		1,5		
10	<i>Amor dal petto</i>			1,5	
11	<i>Mi fanno ridere</i>				1,2a
12	<i>Ragion nell'alma</i>	1,6	1,6	1,6	1,2b
13	<i>Nell'orror di notte</i>	1,7			
14	<i>Benche veda</i>		1,7	1,7	
15	<i>Più tener</i>				1,3
16	<i>Bella mia se son</i>				1,4
17	<i>Son fanciulla</i>			1,8	1,5
18	<i>Una donna</i>	1,8	1,8	1,9*	
19	<i>Oh come è dolce</i>	1,9	1,9		1,6a*
20	<i>Vado vado volo</i>	1,10	1,10	1,10	1,7
21	<i>Uomo felice</i>	11,3a			
22	<i>Voi lo sapete</i>	11,3b		11,2b	
23	<i>Oh quante Donne</i>		11,3		
24	<i>Un avaro suda</i>	11,5	11,5	11,9	11,7
25	<i>Qualche volta</i>	11,6a			
26	<i>A quelle luci amate</i>		11,6		
27	<i>Che mondo amabile</i>	11,6b	11,7	11,2a**	11,1**
28	<i>Quel labbro adorato</i>				11,2

Appendix II - Table 1/A

Il mondo della luna

IL MONDO DELLA LUNA - PRODUCTIONS		Venice, 1750 (P)	Vicenza, 1750	Vercelli, 1752	London, 1760
29	<i>Non aver di me</i>	Buo.-Lis.	II,9	II,3*/**	II,3*/**
30	<i>Non è ver non ho'</i>	Buo.-Lis.			
31	<i>Io già ti dissi appieno</i>	Fla.		II,4	
32	<i>Un' altro amante</i>	Cla.		II,5	
33	<i>Alla larga alla larga</i>	Cla.			II,4
34	<i>Son appunto</i>	Ecc.		II,8b*	II,5
35	<i>Se lo comanda</i>	Lis.	II,10		II,6*
36	<i>Se la mia stella</i>	Fla.	II,11		
37	<i>Allo splendor</i>	Fla.	II,12		
38	<i>Quanta gente</i>	Cla.		III,6 (tutti)	
39	<i>Ah già vedo</i>	Fla.		II,8a	
40	<i>Donne belle che pigliate</i>	Buo.		II,10**	II,8**
41	<i>Parto ma volgi</i>	Fla.-Em.		II,11	
42	<i>Quel volto amabile</i>	Fla.-Em.		II,13	II,9
43	<i>Mia principessa</i>	tutti	II,14	III,1	II,10
44	<i>Più non chiamo</i>	Fla.			III,1a
45	<i>A te mio ben</i>	Fla.			
46	<i>Un Parigin</i>	Cla.	III,2		
47	<i>Godio' n' labbri</i>	Em.		III,2	
48	<i>La mia sperala</i>	Em.			III,1b
49	<i>Grandi amici</i>	Lis.-Cec.			III,2
50	<i>Ah pur troppo</i>	Fla.			
51	<i>Ritorna si ritorna</i>	Lis.	III,3		
52	<i>Quando si trovano</i>	Lis.	III,4	III,3*	I,6b*
53	<i>Quando gli augelli</i>	Buo.		III,5	III,3**
54	<i>E viva gli sposi</i>	Ecc.-Cla.			III,4 (sh.)
55	<i>V'ita mia</i>	Ecc.-Cla.			III,5a*
56	<i>Se gl'uomini sospirano</i>	Lis.			

Appendix II - Table 1/A

Il mondo della luna

	IL MONDO DELLA LUNA - PRODUCTIONS			Venice, 1750 (P)	Vicenza, 1750	Vercelli, 1752	London, 1760
57	<i>Caro ti stringo</i>	tutti		III, 6a	III, 6a		
58	<i>Questo è quello</i>	tutti		III, 6b	III, 6b		
59	<i>Signor mio caro</i>	tutti					III, 5b

Ern. = Ernesto
 Fla. = Flaminia
 Bu. = Buona fede
 Lis. = Lisetta
 Cec. = Cecco
 Ecc. = Eccitico
 Cla. = Clarice

* = aria sung by Maria Paganini
 ** = aria sung by Carlo Paganini

Appendix II - Table I/B

Il mondo della luna

IL MONDO DELLA LUNA - ORIGIN LONDON ARIAS		Vercelli, 1752	Venice, 1750 (P)	London, 1760
1	<i>Ho veduto</i>	I,3	I,3b	I,1b (alt.)
2	<i>Che mondo amabile</i>	II,2a	II,6b	II,1
3	<i>Donne belle che pigliate</i>	II,10		II,8
4	<i>Quando gli augelli</i>			III,3
5	<i>Mi fanno ridere</i>	I,6	I,6	I,2b
6	<i>Un avaro suda</i>	II,9	II,5	II,7
7	<i>Son fanciulla</i>	I,8	I,8	I,5
8	<i>Alla larga alla larga</i>			II,4
9	<i>Bella mia se son</i>			I,4
10	<i>Son appunto</i>			II,5
11	<i>Amor dal petto</i>			I,2a
12	<i>Quel labbro adorato</i>			II,2
13	<i>La mia sperata</i>			III,1b
14	<i>Più temer</i>			I,3
15	<i>A te mio ben</i>			III,1a
16	<i>Oh come è dolce</i>			I,6a
17	<i>Quando si trovano</i>	III,3	III,4	I,6b
18	<i>Se lo comanda</i>	II,8b	II,10	II,6
19	<i>Se gl'uomini sospirano</i>			III,5a
20	<i>Non è ver non hò</i>			II,3
21	<i>Vita mia</i>	III,4		

Incl. in *Fav. Songs in ... Il mondo nella luna* [inserted in *Fav. Songs in ... Il filosofo di campagna*, ii, London, [1761]: "Cocchi"; from C. Goldoni's *La mascherata* [P: Venice, 1750, G. Cocchi]

From C. Goldoni's *Il mondo alla roversa*, Venice, 1750 [B. Galuppi] (P); Amsterdam, 1754

London: only one stanza, no da capo; MS score in GB-Lbl Add. 31654, f. 222: "Galuppi" [from *Il mondo alla roversa*, Venice, 1753, B. Galuppi]

Also in *Orazio*, London, 1748; last-minute replacement for "Io ho vespaiò" (also in *Don Calascione*, London, 1749): cf. London libr., p. 92; incl. in *Fav. Songs in ... Il mondo nella luna*, London, [1760]

Incl. in *Fav. Songs in ... Il mondo nella luna*, London, [1760]

Also in *Sifare*, London, 1767, 1768, B. Galuppi (cf. Burney 1957, 874).

Incl. in *Fav. Songs in ... Il mondo nella luna*, London, [1760]

Incl. in *Fav. Songs in ... Il mondo nella luna*, London, [1760] "Galuppi"

Incl. in *Fav. Songs in ... Il mondo nella luna* [inserted in *Fav. Songs in ... Il filosofo di campagna*, ii, London, [1761]: "Galuppi"

From C. Goldoni's *Il mondo alla roversa*, Venice, 1750, [B. Galuppi] (P); Amsterdam, 1754; incl. in *Fav. Songs in ... Il mondo nella luna*, London, [1760]: "Galuppi"; MS score in GB-Lbl Add. 31654, f. 201: "Galuppi"

Fav. Songs in ... Il mondo nella luna, London, [1760] "Non è ver son crudele": "Galuppi"; from C. Goldoni's *Le conte Caramella*,

Verona, 1749, [B. Galuppi] (P); also in *Beroldo*, Potsdam, 1754

From C. Goldoni's *Il negligente* [P: Venice, 1749, V. Ciampi]

IL MONDO DELLA LUNA - ORIGIN LONDON ARIAS		Venice, 1750 (P)	Vercelli, 1752	London, 1760
22	<i>Quel volto amabile</i>	Fla.-Em.		II,9
23	<i>Grandi amici</i>	Lis.-Cec.		III,2
24	<i>Bella Dea</i>	tutti	I,1	I,1a
25	<i>Vado vado volo</i>	tutti	I,10	I,7
26	<i>Mia principessa</i>	tutti	II,13	II,10
27	<i>Signor mio caro</i>	tutti		III,5b

Appendix II - Table 1/C

Il mondo della luna

IL MONDO DELLA LUNA - CASTS		Venice, 1750 (P)	Vicenza, 1750	Vercelli, 1752	London, 1760
<i>Parti serie</i>	<i>Ernesto</i>	Berenice Penni 2	Dionisissa Lepri 2	Giuseppe Quaglia 2	Pietro Sorbelloni 3
	<i>Flaminia</i>	Dionisa Lepri 3	Angela Santini 2	Caterina Tedeschi 4	Angiola Calori 2
<i>Parti buffe</i>	<i>Lisetta</i>	Costanza Russignuoli 3	4	3	Maria Paganini 4
	<i>Buonafede</i>	Francesco Baglioni 3	2	3	Carlo Paganini 4
	<i>Eclitico</i>	Alessandro Renda 2	Francesco Carattoli 2	Ambrogio Ghezzi 2	Gaetano Quilici 2
	<i>Clarice</i>	Serafina Penni 3	Domenica Lambertini 3	Ippolita Mondina 2	Teresa Eberardi 2
	<i>Cecco</i>	Francesco Carattoli 2	Giovanni Leonardi 2	Filippo Sedatti 2	Christiano Tedeschini 2
<i>Duets</i>		2	1	3	4
<i>Trios</i>		/	/	/	/
<i>Tutti</i>		6	4	4	4
TOTAL		25	22	25	27
<i>Composer</i>		/	/	/	B Galuppi / dir.: G. Cocchi
<i>Librettist</i>			Carlo Goldoni	/	/

	IL FILOSOFO DI CAMPAGNA - PRODUCTIONS	Venice, 1754 (P)	Leiden, 1755	Venice, 1756	Civ. Vecchia, 1756	Novara, 1757	Barcelona, 1758	Modena, 1758	Brussels, 1759	London, 1761	Dublin, 1762	Brussels, 1766
1	<i>Candidetto getsomino</i> Eug.-Les.	I,1a	I,1a	I,1	I,1a	I,1a	I,1a	I,1a	I,1a (Les.)	I,1a	I,1a	
2	<i>Se perde il caro lido</i> Eug.	I,1b	I,1b		I,1b	I,1b		I,1b		I,1b (sh.)	I,1b	
3	<i>Il mio dolor tu vedi</i> Eug.						I,1b					
4	<i>Io son d'un annuuccio</i> Lis.								I,1b			
5	<i>Quando son giovine</i> Les.	I,2a	I,2a	I,2a	I,2a	I,2a*	I,2a	I,2	I,2	I,2a*	I,2	
6	<i>Non raccoglie</i> Les.	I,2b	I,2b			I,2b*	I,2b	I,2b		I,2b*		
7	<i>E in travaglio sempre</i> DTr.				I,2b							
8	<i>La mia ragion è questa</i> DTr.	I,3	I,3	I,3	I,3	I,3	I,3	I,3	I,3	I,3	I,3	I,2
9	<i>Taci amor nel feno mio</i> Rin.	I,4	I,4		I,4	I,4		I,4	I,4	II,5 (Eug.)	I,4 (sh.)	
10	<i>No non mi vuol</i> Rin.						I,4					
11	<i>Al lavoro alla campagna</i> Nar.	I,5	I,5	I,5	I,5	I,5**	I,5	I,5		I,4a**		I,1a
12	<i>Suponiam che questa</i> Nar.											I,1b
13	<i>Di questa poverella</i> Len.	I,6	I,6	I,6	I,6	I,6	I,6	I,6		I,4b	I,5 (Lis.)	
14	<i>Vedo quell'albero</i> Nar.	I,7	I,7	I,7	I,7	I,7**	I,7	I,7				
15	<i>Pensieri a capitolo</i> Nar.									I,4c**		
16	<i>Al mio ben tu le dirai</i> Rin.			I,9a								
17	<i>Al passagier talora</i> Rin.									I,5		
18	<i>Ah non la scarmi</i> Rin.											I,3
19	<i>Se amor provate mai</i> Eug.			I,9b								
20	<i>Compite signor</i> Les.	I,10	I,10	I,10	I,10	I,10*	I,10	I,10	I,5	I,6*	I,6	I,4 (Les.-Nar.)
21	<i>Son ben di giubilo</i> tutti	I,12	I,12a (a3)	I,12	I,12	I,12	I,12	I,12		I,7		I,5
22	<i>Quel ch'è fatto</i> trio		I,12b									
23	<i>Nel quattrocento</i> Cap.	II,4	II,4	II,4	II,4	II,4	II,4	II,4	I,6	II,1	I,7	II,1
24	<i>Io son di tutti amico</i> DTr.	II,5	II,5	II,5		II,5	II,5	II,5		II,2		II,2
25	<i>E voi vi contentate</i> Les.-DTr.								I,7		I,8	
26	<i>Perdon ti chiedo</i> Les.								II,1			
27	<i>Siamo amanti</i> Eug.-Rin.										II,1a	
28	<i>Perfida figlia ingrata</i> Rin.	II,7	II,7		II,7	II,7	II,7	II,7		II,3		II,3

Appendix II - Table 2/A

Il filosofo di campagna

	IL FILOSOFO DI CAMPAGNA - PRODUCTIONS	Venice, 1754 (P)	Leiden, 1755	Venice, 1756	Civ. Vecchia, 1756	Novara, 1757	Barcelona, 1758	Modena, 1758	Brussels, 1759	London, 1761	Dublin, 1762	Brussels, 1766
29	<i>Perchè lasciarmi ingrata</i>	Rin.		II,7								
30	<i>Si che felice il core</i>	Rin.							II,2			
31	<i>Caro amor tu vedi</i>	Rin.									II,2	
32	<i>Una ragazza che non</i>	Les.	II,10		II,10	II,10*	II,10	II,10		II,4*		II,4
33	<i>M'hai capito</i>	DTr.			II,11a							
34	<i>Quando gl'augelli</i>	DTr.							II,3°		II,5	
35	<i>La bella mia sposina</i>	Nar.								II,6a**		
36	<i>Ho per lei in mezzo</i>	Nar.								II,6b**		
37	<i>Misera a tante pene</i>	Eug.	II,11		II,11b			II,11			II,1b	
38	<i>Infelice abbandonata</i>	Eug.		II,11								
39	<i>Come in distanza il suoco</i>	Eug.				II,11						
40	<i>Va crescendo qual face</i>	Eug.					II,11					
41	<i>Quel vezzo lusinghiero</i>	Les.			II,12							
42	<i>Ah se in ciel</i>	Les.							II,4		II,5	
43	<i>Donne siamo</i>	Les.								II,7*		
44	<i>Quanto s'inganna</i>	Len.						II,12				
45	<i>Amor se vuoi così</i>	Nar.	II,12	II,12 (tutti)	II,12	II,12**	II,12	II,13				II,5
46	<i>Se non nata nobile</i>	Nar.	II,14	II,14	II,14	II,14**	II,14	II,15				II,6
47	<i>Scusi se a lei</i>	Les.				II,15*						
48	<i>Ah crudel vuoi tu</i>	Les.						II,14				
49	<i>La pastorella al prato</i>	Len.	II,16	II,16	II,16	II,16	II,16	II,17		II,8	II,4 (Lis.)	
50	<i>In questo giorno</i>	tutti	II,18	II,18	II,18	II,18	II,18	II,19	II,5	II,9	II,7	II,7
51	<i>Soavi Zefiri figli</i>	Les.-Eug.									III,1	
52	<i>Che mai più bramar</i>	Eug.	III,2	III,2	III,2					III,1		
53	<i>Che più bramar poss'io</i>	Eug.		III,2								
54	<i>Che bel regnar contenta</i>	Eug.				III,2						
55	<i>Rendete a questo cor</i>	Eug.					III,2					
56	<i>T'amerò sarò costante</i>	Eug.						III,2				

	IL FILOSOFO DI CAMPAGNA - PRODUCTIONS	Venice, 1754 (P)	Leiden, 1755	Venice, 1756	Civ. Vecchia, 1756	Novara, 1757	Barcelona, 1758	Modena, 1758	Brussels, 1759	London, 1761	Dublin, 1762	Brussels, 1766
57	<i>La bella che adoro</i>									III,3		
58	<i>Io sono un libro aperto</i>									III,4		
59	<i>Ogn' anno passa</i>	III,3	III,3	III,3	III,3	III,3	III,3	III,3		III,5	III,8 (Lis.)	
60	<i>Guerrier che valoroso</i>	III,4	III,4		III,4	III,4		III,4	III,1		III,3 (sh.)	
61	<i>Se à i voghi</i>											III,1
62	<i>Se qualche amante</i>						III,4					
63	<i>Signor mio caro</i>				III,5							
64	<i>Lasciate operare à me</i>								III,2			
65	<i>Da me non sperì</i>	III,6	III,6	III,6		III,6	III,6					
66	<i>La tenga la sposi</i>				III,6							
67	<i>S'io avessi anche</i>							III,6				
68	<i>Di sotto un arboscella</i>								III,3		III,4a	
69	<i>Corpo del diavolo</i>									III,6		
70	<i>Per carità lasciatemi</i>										III,4b	
71	<i>Per donne non voglio</i>											III,3 ^{oo}
72	<i>Nel sfidar quel iraditore</i>								III,4		III,5	
73	<i>Voi ce filosofo</i>	III,8	III,8	III,8	III,8	III,8	III,8	III,8				
74	<i>Liete canor angelli</i>	III,9	III,9	III,9	III,9a	III,9		III,9	III,5 (Les.-Rin.)	III,2	III,6 (Les.-Rin.)	III,4
75	<i>Oh povero mio padre</i>						III,9					
76	<i>Già risuonarmi in seno</i>				III,9b							
77	<i>Se io ritorno cittadina</i>									III,7*		
78	<i>Vivero' se tu lo vuoi</i>										III,7	
79	<i>Colla presente scrittura</i>											
80	<i>Ah genitor perdone</i>	III,11		III,11	III,11	III,10	III,11	III,13		III,9	III,9	
81	<i>Ah mio signor perdono</i>		III,11									III,6
82	<i>Del mio male anno</i>								III,6			

Il filosofo di campagna

Appendix II - Table 2/A

Eug.	Eugenia	D/Tr = Don Tritemio
Rin.	Rinaldo	Len. = Lena
Les.	Lesbina	Cap. = Capocchio
Nar.	Nardo	Lis. = Lisetta

* = aria sung by Maria Paganini

** aria sung by Carlo Paganini

	IL FILOSOFO DI CAMPAGNA - ORIGIN LONDON ARIAS	Venice, 1754 (P)	Leiden, 1755	Venice, 1756	Civ. Vecchia, 1756	Novara, 1757	Barcelona, 1758	Modena, 1758	Brussels, 1759	London, 1761
1	<i>Nel quattrocento</i>	II,4	II,4	II,4	II,4	II,4	II,4	II,4	II,1	
2	<i>Io sono un libro aperto</i>	Cap.							III,4	From C. Goldoni's <i>Le virtuose ridicole</i> , Venice, 1752, [B. Galuppi] (P)
3	<i>La mia ragion è questa</i>	I,3	I,3	I,3	I,3	I,3	I,3	I,3	I,3	
4	<i>Io son di tutti amico</i>	II,5	II,5	II,5	II,5	II,5	II,5	II,5	II,2	
5	<i>Corpo del diavolo</i>	DTr.							III,6	
6	<i>Se perde il caro lido</i>	I,1b	I,1b		I,1b	I,1b		I,1b	I,1b (sh.)	
7	<i>Che mai più bramar</i>	III,2	III,2		III,2				III,1	
8	<i>Di questa poverella</i>	I,6	I,6	I,6	I,6	I,6	I,6	I,6	I,4	
9	<i>La pastorella al prato</i>	II,16	II,16	II,16	II,17	II,16	II,16	II,17	II,8	Incl. in <i>Fav. Songs in ... Il filosofo di campagna</i> , i, London, [1761]: "Galuppi"
10	<i>Ogn'anno passa</i>	III,3	III,3	III,3	III,3	III,3	III,3	III,3	III,5	
11	<i>Quando son giovine</i>	I,2a	I,2a	I,2	I,2	I,2a*	I,2a	I,2a	I,2a*	
12	<i>Non raccoglie</i>	I,2b	I,2b			I,2b*	I,2b	I,2b	I,2b*	Incl. in <i>Fav. Songs in ... Il filosofo di campagna</i> , i, London, [1761]: "Galuppi"
13	<i>Compatite signor</i>	I,10	I,10	I,10	I,10	I,10*	I,10	I,10	I,6*	Incl. in <i>Fav. Songs in ... Il filosofo di campagna</i> , i, London, [1761]: "Galuppi"
14	<i>Una ragazza che non è</i>	II,10			II,10	II,10*	II,10	II,10	II,4*	Incl. in <i>Fav. Songs in ... Il filosofo di campagna</i> , i, London, [1761]: "Galuppi"
15	<i>Donne siamo</i>								II,7*	Incl. in <i>Fav. Songs in ... Il filosofo di campagna</i> , i, London, [1761]
16	<i>Se io ritorno cittadina</i>								III,7*	Incl. in <i>Fav. Songs in ... Il filosofo di campagna</i> , i, London, [1761]: "Galuppi"
17	<i>Pensieri a capitolo</i>								I,4**	From C. Goldoni's <i>Il mercato di Malmantile</i> , Venice, 1758, D. Fischietti (P)
18	<i>Al lavoro alla campagna</i>	I,5	I,5	I,5	I,5	I,5**	I,5	I,5	I,4**	Incl. in <i>Fav. Songs in ... Il filosofo di campagna</i> , ii, London, [1761]: "Galuppi"
19	<i>La bella mia sposina</i>	Nar.							II,6**	

Appendix II - Table 2/B

Il filosofo di campagna

	IL FILOSOFO DI CAMPAGNA - ORIGIN LONDON ARIAS	Venice, 1754 (P)	Leiden, 1755	Venice, 1756	Civ. Vecchia, 1756	Novara, 1757	Barcelona, 1758	Modena, 1758	Brussels, 1759	London, 1761
20	<i>Ho per lei in mezzo</i>	Nar.							II,6**	Incl. in <i>Fav. Songs in ... Il filosofo di campagna</i> , ii, London, [1761]: "Galuppi"
21	<i>La bella che adoro</i>	Rin.							III,3	Incl. in <i>Fav. Songs in ... Il filosofo di campagna</i> , ii, London, [1761]: "Galuppi"
22	<i>Taci amor nel feno mio</i>	Rin.	I,4		I,4			I,4	II,5 (Eug.)	
23	<i>Al passagier talora</i>	Rin.							I,5	
24	<i>Perfida figlia ingrata</i>	Rin.	II,7		II,7	II,7	II,7	II,7	II,3	
25	<i>Candidetto gelsomino</i>	Eug.-Les.	I,1a	I,1	I,1a	I,1a	I,1	I,1a	I,1a	
26	<i>Liete canor angelli</i>	Les.-Nar.	III,9	III,9	III,9	III,9		III,9	III,2	From C. Goldoni's <i>Il signor dottore</i> , Venice, 1758, D. Fischietti (P)
27	<i>Son bien di giubilo</i>	tutti	I,12	I,12	I,12	I,12	I,12	I,12	I,7	Incl. in <i>Fav. Songs in ... Il filosofo di campagna</i> , ii, London, [1761]: "Galuppi"
28	<i>In questo giorno</i>	tutti	II,18	II,18	II,19	II,18	II,18	II,19	II,9	
29	<i>Ah genitor perdone</i>	tutti	III,11	III,11	III,11	III,10	III,11	III,13	III,9	

IL FILOSOFO DI CAMPAGNA - CASTS		Venice, 1754 (P)	Leiden, 1755 [no cast]	Venice, 1756	Civita Vecchia, 1756	Novara, 1757	Barcelona, 1758	Modena, 1758	Brussels, 1759	London, 1761	Dublin, 1762	Brussels, 1766 [no cast]
<i>Parti serie</i>	<i>Eugenia</i>	Giov. Baglioni	?	Bianca Riboldi	Gio. Battista Uccelli	Teresa d'Ucedo	Redengona Visconti	Anna Favelli	/	Angiola Calori	Anna Dunlap	?
		3	3	3	3	3	3	3	/	3	3	/
	<i>Rinaldo</i>	Angela Conti Leonardi	?	Ferd. Compassi	Giuseppe Giustinelli	Domenico Jazzi	Madalena Davila	Francesco Liberati	Giovan Battista Zingoni	Pietro Sorbelloni	Gio. Batt. Zingoni	?
		3	3	2	3	3	3	3	3	3	3	3
<i>Parti buffe</i>	<i>Lezbina</i>	Clem. Baglioni	?	A. Tonelli Bambini	Gio. Battista Vasquez	Maria Paganini	Teresa Crespi	Violante Masi	Anna de Amicis	Maria Paganini	Anna De Amicis	?
		4	3	2	5	5	4	5	6	6	4	1
	<i>Nardo</i>	Franc. Baglioni	?	Gio. Lovattini	Bernardo Ciaranfi	Carlo Paganini	Giuseppe Ambrosini	Dom. Bonifazi	/	Carlo Paganini	/	?
		4	4	4	4	4	4	4	/	4	/	4
	<i>Don Tritemio</i>	Franc. Caratolli	?	Ant. Rossi	Filippo Licini	Pietro Bigli per	Angiolo Michele Zanardi	Gabriele Messeri	Domenico de Amicis	Gaetano Quilici	Domenico de Amicis	?
		3	3	3	4	3	3	3	3	3	4	3
	<i>Lena</i>	Anna Zanini	?	Cat. Tonelli	Francesco Pieri	Giuseppa Bigliogera	Rosa Ambrosini	Agata Ferretti	/	Teresa Eberardi	/	/
		3	3	3	4	3	3	4	/	3	/	/
	<i>Capocchio</i>	Giac. Caldinelli	?	Gius. Barbarossa	Francesco Cicconi	Pietro Leopardi	Antonio Lanzani	Giacomo Tibaldi	Gaetano de Amicis	Christ. Tedeschini	Gaetano de Amicis	?
		2	2	2	2	2	2	2	1	2	1	1
	<i>Lisetta</i>	/	/	/	/	/	/	/	Marianna de Amicis	/	Marianna de Amicis	/
		/	/	/	/	/	/	/	2	/	3	/

Appendix II - Table 2/C

Il filosofo di campagna

<i>IL FILOSOFO DI CAMPAGNA - CASTS</i>	Venice, 1754 (P)	Leiden, 1755 [no cast]	Venice, 1756	Civita Vecchia, 1756	Novara, 1757	Barcelona, 1758	Modena, 1758	Brussels, 1759	London, 1761	Dublin, 1762	Brussels, 1766 [no cast]
<i>Duets</i>	2	2	2	2	2	2	2	2	2	5	2
<i>Trios</i>	/	1	/	/	/	/	/	1	/	/	/
<i>Tutti</i>	3	3	3	3	3	3	4	1	3	2	3
TOTAL	27	27	24	30	28	27	30	19	29	25	17
<i>Composer</i>	Baldassare Galuppi			/	Baldassare Galuppi	/	Baldassare Galuppi	/	B. Galuppi / dir.: G. Cocchi	Baldassare Galuppi	/
<i>Librettist</i>	Carlo Goldoni	/		Carlo Goldoni		/	Carlo Goldoni	/	/	/	/

Appendix II - Table 3/A

Le pescatrici

	LE PESCATRICI - PRODUCTIONS		Venice, 1752 (P Bertoni)	Bergamo, 1754 (P Galuppi)	Cologne, 1758	London, 1761	Barcelona, 1761
1	<i>Tira tira viene viene</i>	tutti	I,1a	I,1a	I,1a	I,1a	I,1a
2	<i>Fra tuoi lampi</i>	Bur.	I,1b	I,1b	I,1b	I,1b	I,1b
3	<i>So far la semplicità</i>	Ner.	I,2				
4	<i>Son furba</i>	Ner.			I,2	I,2*	
5	<i>In un mar spazioso</i>	Fri.	I,3		I,3		I,3
6	<i>Per te questo</i>	Fri.		I,3			
7	<i>Frà cetre e cimbali</i>	Fri.				I,3	
8	<i>Un pescatore me l'ha</i>	Les.	I,4	I,4	I,4*	I,4	I,4
9	<i>Voglio godermi contenta</i>	Eur.	I,5		I,5	I,7 (Lin.)	
10	<i>Resta in pace</i>	Eur.		I,5			
11	<i>Sarei pur io felice</i>	Eur.					I,5
12	<i>Compatite la vecchiezza</i>	Mas.	I,7	I,7	I,7	I,6	I,7
13	<i>Scorso abbiam</i>	Lin.	I,8	I,8	I,8	I,5 (Eur.)	
14	<i>Sen v'è la tortorella</i>	Lin.					I,8
15	<i>Fin che son bella</i>	Ner.		I,9	I,9		I,9
16	<i>Son povera figliola</i>	Les.				I,8	
17	<i>Bell'ombra gradita</i>	tutti	I,9	I,11	I,11	I,9a	I,11
18	<i>Fiera stragge</i>	tutti	I,10	I,12	I,12a	I,9b	I,12
19	<i>Bel piacer</i>	Dor.			I,12b		
20	<i>Principessa a voi</i>	tutti	I,11	I,13	I,13	I,9c	I,13
21	<i>Ha gli occhi brillanti</i>	Fri.	II,2	II,9	II,2	II,1 (Bur.)	
22	<i>Se poi le vedrete</i>	Fri.					II,2
23	<i>Vi cerca il fratello</i>	Bur.	II,4	II,4	II,4		II,4
24	<i>Son vecchio son furbo</i>	Mas.	II,5	II,5	II,5	II,2	II,5
25	<i>Son maestosa sembro</i>	Les.	II,6 (Ner.)	II,6	II,6a*		
26	<i>Quel brio quel garbo</i>	Dor.			II,6b		
27	<i>Era ancora piccina</i>	Les.	II,7	II,7	II,7*	II,3	II,7
28	<i>Pescatori pescatrici</i>	Ner.	II,8a	II,8a	II,8a	II,4a*	

Appendix II - Table 3/A

Le pescatrici

	LE PESCATRICI - PRODUCTIONS	Venice, 1752 (P Bertoni)	Bergamo, 1754 (P Galuppi)	Cologne, 1758	London, 1761	Barcelona, 1761
29	<i>Son amante ma fatia</i>	Ner.			II,4b*	
30	<i>Non sarebbe cosa</i>	Ner.	II,8b	II,8b		II,8
31	<i>A un labbro vezzoso</i>	Lin.	II,9	II,9		
32	<i>Se perde il caro lido</i>	Lin.				II,9
33	<i>Bel piacer saria</i>	Lin.	II,10			
34	<i>La cruda mia sorte</i>	Eur.	II,11			
35	<i>Nacqui agli affanni</i>	Eur.				II,12
36	<i>Nel mare placidi</i>	tutti	II,11	II,11		
37	<i>Quanti diversi affetti</i>	Eur.	II,12	II,12	II,5 (Lin.)	
38	<i>Vorria che fossi</i>	Fri.			II,6a	
39	<i>Povere donne</i>	Les.			II,6b	
40	<i>Bella cosa il provo</i>	Fri.			II,7	
41	<i>Ah quanto rimiro</i>	Eur.			II,8	
42	<i>Burlottino mio caro</i>	tutti	II,13	II,14	II,9	II,14
43	<i>Nume che al mare</i>	tutti		III,1		III,1
44	<i>Questa mano</i>	Eur.	III,2	III,2	III,2 (Lin.)	
45	<i>Pensa che il mio</i>	Eur.				
46	<i>È dolce cosa</i>	Lin.	III,3	III,3	III,1 (Eur.)	
47	<i>In questa età</i>	Mas.		III,6	III,4	
48	<i>Tutta vostra sarò</i>	Ner.-Fri.		III,7		
49	<i>Favorisca la sua</i>	quartetto	III,5	III,5	III,3	III,4
50	<i>Bella duchessa amabile</i>	Bur.-Ner.		III,7		III,6
51	<i>Bel vederti</i>	Fri.			III,5	
52	<i>V'ingannate quanti</i>	Les.			III,6	
53	<i>Soavi Zeffiri al mar</i>	tutti	III,6a	III,8	III,7	III,7
54	<i>Discendi Amor</i>	tutti	III,6b	III,9	III,8	III,8

L.in. = Lindoro	Fri. = Frisolino
Eur. = Eurilda	Bur. = Burlotto
Les. = Lesbina	Mas. = Masticco
Ner. = Nerina	Dor. = Dorina

* = aria sung by Teresa Eberardi

Appendix II - Table 3/B

Le pescatrici

	LE PESCATRICI - ORIGIN LONDON ARIAS	Venice, 1752 (P Bertoni)	Bergamo, 1754 (P Galuppi)	Cologne, 1758	London, 1761
1	<i>Fra tuoi lampi</i>	Bur.	I,1b	I,1b	F. Bertoni or B. Galuppi
2	<i>Voglio godermi contenta</i>	Eur.	I,5	I,5	F. Bertoni
3	<i>Quanti diversi affetti</i>	Eur.	II,12	II,12	F. Bertoni
4	<i>Ah quanto rimirò</i>	Eur.			II,8
5	<i>Questa mano</i>	Eur.	III,2	III,2	F. Bertoni
6	<i>Frà cetre e cembali</i>	Fri.			III,2 (Lin.)
7	<i>Ha gli occhi brillanti</i>	Fri.	II,2	II,2	I,3
8	<i>L'orria che fossi</i>	Fri.			II,1 (Bur.) (sh.)
9	<i>Bella cosa il provo</i>	Fri.			II,6a
10	<i>Bel vederti</i>	Fri.			II,7
11	<i>Un pescatore me l'ha</i>	Les.	I,4	I,4*	III,5
12	<i>Son povera figliola</i>	Les.			I,4
13	<i>Era ancora piccina</i>	Les.	II,7	II,7*	I,8
14	<i>Povere donne</i>	Les.			II,3
15	<i>L'ingannate quanti</i>	Les.			II,6b
16	<i>Scorso abbiem</i>	Lin.	I,8	I,8	III,6
17	<i>E' dolce cosa</i>	Lin.	III,3	III,3	I,5 (Eur.)
18	<i>Compaiate la vecchiezza</i>	Mas.	I,7	I,7	III,1 (Eur.)
19	<i>Son vecchio son furbo</i>	Mas.	II,5	II,5	I,6
20	<i>In questa età</i>	Mas.			II,2
21	<i>Son furba</i>	Ner.			III,4
22	<i>Pescatori pescatrici</i>	Ner.	II,8a	II,8a	I,2*
23	<i>Son amante ma fatta</i>	Ner.			II,4a*
24	<i>Principessa a voi</i>	tutti	I,11	I,13	II,4b*
25	<i>Burlotino mio caro</i>	tutti	II,13	II,14	I,9c
26	<i>Favorisca la sua</i>	tutti	III,5	III,5	II,9
27	<i>Tira tira viene viene</i>	tutti	I,1a	I,1a	III,3
28	<i>Bell'ombra gradita</i>	tutti	I,9	I,11	I,1a
29	<i>Fiera stragge</i>	tutti	I,10	I,12a	I,9a
30	<i>Soavi Zeffiri al mar</i>	tutti	III,6	III,8	I,9b
31	<i>Discendi Amor</i>	tutti	III,6	III,9	III,7
					III,8

Le pescatrici

LE PESCATRICI - CASTS		Venice, 1752 (P. Bertoni)	Bergamo, 1754 (P. Galuppi)	Cologne, 1758	London, 1761	Barcelona, 1761
<i>Parti serie</i>	<i>Eurilda</i>	Catterina Zipoli 3	Vittoria Quercioli 3	Chiara Bassani 3	Angiola Calori 3	Giudita Lampugnani 2
	<i>Lindoro</i>	Salvador Consorti 3	Enrico Cataneo 3	Maria Camera 3	Pietro Sorbelloni 3	Carlo Vagnoni 2
<i>Parti buffe</i>	<i>Nerina</i>	Serafina Penni 3		Anna Bassani 4	Teresa Eberardi 3	Faustina Tedeschi 2
	<i>Frisolino</i>	Francesco Delicati 2	Filippo Laschi 2	Aurelio Arrigoni Rossi 2	Carlo Paganini 4	Gio Battista Brusa 2
	<i>Lesbina</i>	Marta Davia 3	Anna Quercioli Laschi 3	Teresa Eberardi 3	Maria Paganini 5	Angiola Brusa 2
	<i>Burlotto</i>	Giovanni Leonardi 2	Gasparo Barozzi 2	Giuseppe Ferrini 2	Gaetano Quilici 2	Pietro Canovai 2
	<i>Mastricco</i>	Bortolamio Cherubini 2	Antonio Nesti 3	Francesco Albertoni 3	Christiano Tedeschini 3	Petronio Manelli 2
	<i>Dorina</i>	/	/	Catarina Camera 2	/	/
		/	/	1	/	1
		9	9	10	8	9
<i>Duets</i>		27	29	33	31	24
<i>Tutti</i>		[Ferdinando Bertoni]	Baldassare Galuppi			
<i>TOTAL</i>		[Carlo Goldoni]	/	Carlo Goldoni	/	/
<i>Composer</i>						
<i>Librettist</i>						

Appendix II - Table 4/A

Il mercato di Malmantile

IL MERCATO DI MALMANTILE		
<i>The Favourite Songs in ... Il mercato di Malmantile, London, [1762]</i>		
1	<i>Marchesina vedovella</i>	[Bri.]
2	<i>Se tal'un mi dice bella</i>	[Bri.]
3	<i>In te spero amato bene</i>	[Con.]
4	<i>Chi sposere mostra^o</i>	[Lam.]
5	<i>Mia Lenina bella</i>	[Lam.-Len.]
6	<i>Noi al tre femine</i>	[Len.]
7	<i>Quell'uccel in domestico</i>	[Len.]
8	<i>Se sapeste o' giovinotti</i>	[Len.]
9	<i>Vorrei dirvi</i>	[Len.]
10	<i>Ah poi che pietà^{oo}</i>	[Rub.-Bri.]
^o inserted in Fav. Songs in ... <i>La Famiglia in Scomiglio, London, [1762]</i> ^{oo} inserted in Fav. Songs in ... <i>Bertoldo, Bertoldino e Cacassenno, London, [1762]</i>		
IL MERCATO DI MALMANTILE, Venice, 1758 (P)		
1	<i>Io l'ho veduta</i>	[Ber.]
2	<i>La mia sposina</i>	[Ber.]
3	<i>Insolente mi vien</i>	[Bri.]
4	<i>Perfida belva ircana</i>	[Bri.]
5	<i>Vada innanzi favorisca</i>	[Bri.-Rub.]
6	<i>Marchesina vedovella</i>	[Bri.]
7	<i>Charlatani van gridando</i>	[Cec.]
8	<i>Se nessuno ora</i>	[Cec.]
9	<i>Il seren di quelle ciglia</i>	[Con.]
10	<i>Non temete mio dolce</i>	[Con.]
11	<i>Non vi sdegnate</i>	[Con.]
12	<i>Bella Lenina cara</i>	[Lam.]

IL MERCATO DI MALMANTILE, Venice, 1758 (P)		
13	<i>Pensieri a capitolo</i>	Lam.
14	<i>Si ha da ballare</i>	Lam.
15	<i>Non vi è costanza</i>	Mar.
16	<i>Sapra' l'altero orgoglio</i>	Mar.
17	<i>Vegga l'ingrato</i>	Mar.
18	<i>Coll'abito da sposa</i>	Len.
19	<i>Ho venduto la gallina</i>	Len.
20	<i>Quando governatora</i>	Len.
21	<i>Son chi son mi maraviglio</i>	Len.
22	<i>Se vuole un bel cappone</i>	Len.-Cec.-Ber.
23	<i>Mia Signora a voi</i>	Rub.
24	<i>Noi sottoscritti facciamo</i>	Rub.
25	<i>Se siete bella</i>	Rub.
26	<i>Se voi mi amate</i>	Rub.-Bri.
27	<i>Che bella festa</i>	tutti
28	<i>Si conosce si vede</i>	tutti
29	<i>Vi son nel mondo</i>	tutti

Mar. = La march. Giacinta	Len. = Lena
Con. = Il Conte della Rocca	Rub. = Rubicone
Bri. = Brigida	Ber. = Berto
Lam. = Lampridio	Cec. = Cecca

Appendix II - Table 4/B

Il mercato di Malmantile

IL MERCATO DI MALMANTILE - CASTS				Venice, 1758 (P)	London, 1761 ¹
<i>Parti serie</i>	<i>La march. Giacinta</i>			Giuseppe Morelli 3	Angiola Sartori ?
	<i>Il Conte della Rocca</i>			Maria Mondari 3	Rosa Curioni ?
<i>Parti buffi</i>	<i>Lena</i>			Caterina Ristorini 4	Maria Paganini ?
	<i>Lampridio</i>			Francesco Caraffoli 3	Carlo Paganini ?
	<i>Brigida</i>			Giovanna Baglioni 3	Teresa Eberardi ?
	<i>Rubiccone</i>			Angiolo Potenza 3	Gio. Batt. Zonca ?
	<i>Berto</i>			Francesco Baglioni 2	Pietro Leonardi ?
	<i>Cecca</i>			Vicenza Baglioni 2	/
<i>Duets</i>				2	/
<i>Trios</i>				1	?
<i>Tutti</i>				3	?
TOTAL				29	?
<i>Composer</i>				Domenico Fischietti	/
<i>Librettist</i>				Carlo Goldoni	/
¹ The cast of the London version is cited in <i>LS</i> , iv. 901					

	BERTOLDO, BERTOLDINO E CACASENNO - PRODUCTIONS	Venice, 1749 (P)	Milan, 1750	Padua, 1750	Berlin, 1754	London, 1755	London, 1762
1	<i>Amor discenda</i>	tutti					
2	<i>Dolce amor</i>	tutti		1,1a			1,1a
3	<i>L'amor vero</i>	tutti				1,1a	
4	<i>Bastian gli affanni</i>	Reg.					
5	<i>Andrei in grembo</i>	Reg.	1,1				
6	<i>Tu fiero ingrato</i>	Reg.		1,1b			
7	<i>Al caro porto</i>	Reg.					1,1b°
8	<i>Qual'or di fiero</i>	Aur.					
9	<i>Per ben servire</i>	Ern.	1,2a°	1,2a°			
10	<i>Un volto amabile</i>	Ern.				1,1b	
11	<i>Questo del sesso</i>	Dan.					1,2
12	<i>Quando s'incontrano</i>	Bdo.	1,8	1,8		1,5	1,6 (sh.)
13	<i>Sento che nel mio</i>	Re	1,2b	1,2b			
14	<i>Se procelloso vento</i>	Re				1,1c	
15	<i>Qua si' fauca</i>	tutti	1,3a	1,3a	1,1a	1,2a	1,3a
16	<i>Ahi chi non farò</i>	Cac.	1,3b	1,3b	1,1b	1,2b	1,3b
17	<i>Ciascun mi dice</i>	Men.			1,1c*	1,2c	1,4a*
18	<i>Io so' quel che costumano</i>	Men.	1,5b*	1,5b*		1,3a	
19	<i>Sento ohime</i>	Bno.	1,10			1,3b	
20	<i>Bel volto credimi</i>	Bno.	1,5a**	1,5a**			
21	<i>Menghina bellina m'ha detto</i>	Bno.					1,4b**
22	<i>Un segreto o donne</i>	Bno.			1,1d**		1,4**
23	<i>S'io divento cittadina</i>	Men.			1,1e*		
24	<i>Ho una testa</i>	Men.					1,5*
25	<i>Teneri affetti miei</i>	Reg.	1,11				
26	<i>Giura il guerrier</i>	Reg.				1,4	
27	<i>Pupilli amate</i>	Re					1,7
28	<i>Fermo fermo</i>	Bdo.-Bno.-Men.	1,12	1,12	1,2	1,6b	1,8b

Appendix II - Table 5/A

Bertoldo Bertoldino e Cacasenno

	<i>BERTOLDO, BERTOLDINO E CACASENNO - PRODUCTIONS</i>	Venice, 1749 (P)	Milan, 1750	Padua, 1750	Berlin, 1754	London, 1755	London, 1762
29	<i>Largo largo</i>	II,2*			II,1a*	II,1a	II,1a*
30	<i>Maledetti quanti siete</i>	II,3	II,3**	II,3**		II,1b	I,8a**
31	<i>Se di me gelose siete</i>	II,4*	II,4*	II,4*	II,1b* (sh)	II,2a	
32	<i>Io non mi curo</i>						II,1b*
33	<i>Ah che nel dirle addio</i>	II,5	II,5	II,5			
34	<i>Le vaghe tue pupille</i>					II,2b	
35	<i>Confusi i miei pensieri</i>	II,7					
36	<i>Orride larve intorno</i>					II,2c	
37	<i>Non sei fedele</i>						II,2°
38	<i>A trionfar mi chiama</i>						II,3
39	<i>Son ancora piccina</i>	II,8					
40	<i>Oh quanto contento</i>	II,9					
41	<i>Voglio andar</i>		II,7	II,7		II,3a	II,5 (sh.)
42	<i>Non ho in petto</i>	II,10					
43	<i>Goderrò ne' labbri suoi (1)</i>		II,8°	II,8°			
44	<i>D'un core amante</i>					II,3b	
45	<i>E' di donna bel</i>						II,6
46	<i>Oh che tenebre</i>						II,7a**
47	<i>Oh chersa o che bel spasso</i>					II,4a	
48	<i>Sior Bertoldo mio garbato</i>						II,7b*
49	<i>Zitto e bel bello</i>	II,13	II,11**	II,11**		II,4b	
50	<i>Dunque è vostro innamorata</i>				II,1c**		
51	<i>La fame già</i>				II,2		
52	<i>Non e ver che son crudele</i>				II,3		
53	<i>Mi par di vederla</i>	II,14**		II,12		II,4c	
54	<i>Donne belle donne care</i>		II,12				
55	<i>Ma soletto</i>						II,8
56	<i>Son piccino poverino</i>					II,5	

	BERTOLDO, BERTOLDINO E CACASENNO - PRODUCTIONS	Venice, 1749 (P)	Milan, 1750	Padua, 1750	Berlin, 1754	London, 1755	London, 1762
57	<i>Superbo l'uomo irato</i>	Aur.					
58	<i>Cara sei tu</i>	Re-Reg.	II,15				
59	<i>Oh caro amabil</i>	Re-Reg.	II,16			II,6	
60	<i>Parto ma teo</i>	Reg.		II,14			II,9
61	<i>Se rimira il caro</i>	Reg.					
62	<i>Vuo' conoscere</i>	tutti	II,18	II,13			
63	<i>So che chi fido</i>	Ern.	III,1	II,15		II,7	II,10
64	<i>Se non dorme</i>	Aur.	III,2				
65	<i>Se al labbro</i>	Ern.		III,1°			
66	<i>Non si dà</i>	Reg.	III,3				
67	<i>Man l'amor</i>	Reg.		III,2			
68	<i>So che sarai costante</i>	Reg.					
69	<i>Al porto bramato</i>	Reg.				III,1	
70	<i>Se il loco</i>	Reg.					III,1°
71	<i>E viva la campagna</i>	tutti				III,2a	
72	<i>Se nessuno ora</i>	Dan.					III,2
73	<i>Voglio darvi</i>	Bdo.	III,5**			III,2b	
74	<i>Per donna non voglio</i>	Bdo.					III,3
75	<i>Se la moglie vi</i>	Men.	III,6*			III,2c	
76	<i>Se bramate la moglie</i>	Men.		III,3*			
77	<i>Quando si trovano</i>	Men.			III,1*		
78	<i>Felice io sono</i>	Re				III,3	
79	<i>Amor lusinghiero</i>	Re					III,5
80	<i>E viva che chiasso</i>	Cac.				III,4a	
81	<i>A riveder io torno</i>	Bno.	III,8	III,4b**	III,2** (sh.)	III,4b	III,4** (sh.)
82	<i>Chi troppo ad amor</i>	Ern.				III,4c	
83	<i>Più bella è la Campagna</i>	Cac.-Bno.		III,5	III,3a		III,6a
84	<i>Voi che il mio cor</i>	Re	III,9	III,6			

Appendix II - Table 5/A

Bertoldo Bertoldino e Cacasenno

	BERTOLDO, BERTOLDINO E CACASENNO - PRODUCTIONS	Venice, 1749 (P)	Milan, 1750	Padua, 1750	Berlin, 1754	London, 1755	London, 1762
85	<i>Quegli occhi vezzi</i>			III, 6			
86	<i>Son allegra</i>						III, 6b*
87	<i>Che bel contento</i>	III, 10	III, 7	III, 7	III, 3b (tutti)	III, 5 (tutti)	III, 6c (tutti)
88	<i>Dolce diletto</i>	III, 11	III, 8	III, 8		III, 6	III, 7

Re = Alboino Re Bdo. = Bertoldo

Reg. = Ipsicratea Regina Bno. = Bertoldino

Aur. = Aurelia Cac. = Cacasenno

Erm. = Erminio Lis. = Lissaura

Men. = Menghina Dan. = Dandina

* = aria sung by Maria Paganini

** = aria sung by Carlo Paganini

° = aria sung by Angiola Sartori

	BERTOLDO, BERTOLDINO E CACASENNO		Venice, 1749 (P)	Milan, 1750	Padua, 1750	Berlin, 1754	London, 1755	London, 1762	
1	Quando s'incontrano	Bdo.	I,4**	I,8	I,8		I,5	I,6 (sh.)	
2	Ma soletto	Bdo.						II,8	From C. Goldoni's <i>Le donne vendicate</i> [P: Venice, 1751, G. Cocchi]
3	Per donna non voglio	Bdo.						III,3	
4	Menghina bellina m'ha detto	Bno.						I,4b**	From C. Goldoni's <i>La cascina</i> , Venice, 1756, G. Scolari (P); also in <i>Le nozze di Dorina</i> , Rome, 1760, B. Galuppi
5	Maledetti quanti siete	Bno.	II,3	II,3**	II,3**		II,1b	I,8a**	
6	Un segreto o donne	Bno.				I,1d**		II,4**	
7	Oh che tenebre	Bno.						II,7a**	
8	A riveder io torno	Bno.	III,8	III,4**	III,5a**	III,2** (sh.)	III,4b	III,4** (sh.)	
9	Ahi ah non farò	Cac.	I,7b	I,3b	I,3b	I,1b	I,2b	I,3b	
10	Voglio andar	Cac.		II,7	II,7		II,3a	II,5 (sh.)	
11	Che bel contento	Cac.	III,10	III,7	III,7	III,3b (tutti)	III,5 (tutti)	III,6c (tutti)	
12	Questo del sesso	Dan.						I,2	
13	E' di donna bel	Dan.						II,6	From C. Goldoni's <i>I bagni d'Abano</i> (1st part) [P: Venice, 1753, B. Galuppi and D. Fischietti]
14	Se nessuno ora	Dan.						III,2	From C. Goldoni's <i>Il mercato di Malmantile</i> , Venice, 1758, D. Fischietti (P); incl. in <i>Fav. Songs in ... Bertoldo</i> , London, [1762]
15	Ciascun mi dice	Men.				I,1c*	I,2c	I,4a*	Incl. in <i>Fav. Songs in ... Bertoldo</i> , London, [1762]: "Ciampi"
16	Ho una testa	Men.						I,5*	From C. Goldoni's <i>La buona figliuola maritata</i> [P: Bologna, 1761, N. Piccini]
17	Largo largo	Men.	II,2*			II,1a*	II,1a	II,1a*	
18	Io non mi curo	Men.						II,1b*	
19	Sior Bertoldo mio garbato	Men.						II,7b*	Incl. in <i>Fav. Songs in ... Bertoldo</i> , London, [1762]: "Ciampi"
20	Son allegra	Men.						III,6b*	Incl. in <i>Fav. Songs in ... Bertoldo</i> , London, [1762]: "Ciampi"
21	Pupilli amate	Re						I,7	
22	A tronfar mi chiama	Re						II,3	Also in P. Metastasio's <i>La Didone abbandonata</i> , Rome, 1726, L. Vinci

Appendix II - Table 5/B

Bertoldo Bertoldino e Cacasenno

	BERTOLDINO, BERTOLDINO E CACASENNO	Venice, 1749 (P)	Milan, 1750	Padua, 1750	Berlin, 1754	London, 1755	London, 1762
23	<i>Amor lusinghiero</i>					III,5	
24	<i>Al caro porto</i>					I,1b	
25	<i>Non sei federale</i>					II,2°	
26	<i>Se il loco</i>					III,1°	
27	<i>Più bella è la Campagna</i>		III,5	III,5b	III,3a	III,6a	
28	<i>Oh caro amabil</i>					II,9	
29	<i>Ferma ferma non conviene</i>	I,15	I,12	I,12	I,2	I,6b	
30	<i>Dolce amor</i>			I,1a		I,8b	
31	<i>Qua si fatica</i>	I,7a	I,3a	I,3a	I,1a	I,1a	
32	<i>Vio' conoscere</i>	II,18	II,15	II,15		I,2a	
		III,11	III,8	III,8		II,7	
33	<i>Dolce diletto</i>					III,6	
						III,7	

Appendix II - Table S/C

Bertoldo Bertoldino e Cacasenno

BERTOLDO, BERTOLDINO E CACASENNO		Venice, 1749 (P)	Milan, 1750	Padua, 1750	Berlin, 1754	London, 1755	London, 1762
<i>Parti serie</i>							
	<i>Ipsicrateo Regina</i>	Livia Segantini 4	Anna Castelli 3	Laura Brascagli 3	/	Eugenia Mellini 3	Angiola Sartori 3
	<i>Alboino Re</i>	Anna Bastiglia 3	Nicola Peretti 3	Sebastiano Emiliani 3	/	Gaetano Guadagni 3	Rosa Curioni 3
	<i>Aurelia</i>	Redegonda Travaglia 3	/	/	/	/	/
	<i>Erminio</i>	Cattarina Baratti 2	/	/	/	Ninetta de Rosenaw 3	/
	<i>Menghina</i>		Angiola Sartori 3	3	/	Anna Castelli 6	Maria Paganini 6
	<i>Bertoldo</i>	Carlo Paganini 3	Ambrogio Ghezzi 2	Marco Ant. Mareschi 2	5	Francesco Baratti 3	Gio. Batt. Zonca 3
	<i>Bertoldino</i>	Francesco Carattoli 4		Carlo Paganini 4	3	Gaetano Quilici 4	Carlo Paganini 5
	<i>Cacasenno</i>	Giuseppe Cosmi 3	Giovanni Leonardi 3	Giovanni Leonardi 3	Filippo Sidotti 2	Christiano Tedeschini 4	Pietro Leonardi 2
	<i>Lisaura</i>	Sig. Bassani 1	/	/	/	/	/
	<i>Dandina</i>	/	/	/	/	/	Teresa Eberardi 3
	<i>Duets</i>	1	1	1	3	1	2
	<i>Trios</i>	1	1	1	/	1	1
	<i>Tutti</i>	4	3	4	2	6	5
	TOTAL	33	26	27	15	34	33
	<i>Composer</i>	[Vicenzo Ciampi]	/	/	/	Vicenzo Ciampi	
	<i>Librettist</i>	[Carlo Goldoni]	/	/	/	Carlo Goldoni	

Appendix II - Table 6/A

La famiglia in scompiglio

LA FAMIGLIA IN SCOMPIGLIO - PRODUCTIONS			London, 1762 (P)	
		Em.-Dor.-Ger.	I,1a	
1	Permettere sospendete	Ger.	I,1b	
2	Maravigliatevi quanto	Em.	I,2	
3	Sento ne' palpiti	Fia.	I,3	Incl. in Fav. Songs of ... <i>La Famiglia in Scompiglio</i> , London, [1762]
4	Spiritose signorine	Ros.	I,4	
5	Già contro l'altera	Nul.	I,5	
6	Vo' mostrarvi	Dor.	I,6	
7	Le donne col cervello	Imb.	I,7	
8	Eh lasci signore	Fia.-Ros.-Dor.	I,8a	
9	Quante volte	Ger.	I,8b	
10	Cara fiammetta ohimè	tutti	I,9	
11	Via Monsi adesso	tutti	II,1a	
12	Oh che demony	Ger.	II,1b	
13	Se non vedo	Ros.	II,2	
14	Amore in ogni	Em.	II,3	Incl. in Fav. Songs of ... <i>La Famiglia in Scompiglio</i> , London, [1762]
15	In placida calma	Fia.	II,4a	Incl. in Fav. Songs of ... <i>La Famiglia in Scompiglio</i> , London, [1762]
16	Secondate i voti	Fia.	II,4b	
17	Mi sento tutta	Nul.-Imb.	II,5	
18	Flon flon voila qu'il est bon	Ger.	II,6	
19	Sposa mio ben	Nul.	II,7	
20	A me lasciate	Fia.	II,8	Incl. in Fav. Songs of ... <i>La Famiglia in Scompiglio</i> , London, [1762]; London libr., p. 74 [in handwriting, pencil]: "All agreed this is the best song"
21	Spesso al garbo	Dor.	II,9	Incl. in Fav. Songs of ... <i>La Famiglia in Scompiglio</i> , London, [1762]
22	A tempo e loco	tutti	II,10a	
23	Amici alò da bravi	tutti	II,10b	
24	Donne belle in due parole	tutti	III,1a	
26	V'ho detto	Dor.	III,1b	
27	Arrogante la Fiammetta	Ger.	III,2	
28	Or se sogno			

	LA FAMIGLIA IN SCOMPIGLIO - PRODUCTIONS		London, 1762 (P)
29	<i>Nasce al fine</i>	Ros.	III,3
30	<i>Carla canta e villan</i>	Fia.	III,4
31	<i>Dorina è la cagione</i>	Nul.	III,5
32	<i>Che bel dir</i>	Ern.	III,6
33	<i>Uominacci traditori</i>	Fia.	III,7a
34	<i>Viva viva che si goda</i>	tutti	III,7b
35	<i>Eh non fa che cosa</i>	Dor.	Incl. in <i>Fav. Songs of ... La Famiglia in Scompiglio</i> , London, [1762], but not in the printed London lib.

Ros. = Rosalba
 Ern. = Ernesto
 Fia. = Fiammetta
 Ger. = Geronio
 Nul. = Cavaliere del Nulla
 Dor. = Dorina
 Imb. = Messer Imbroglione

Appendix II - Table 6/B

La famiglia in scompiglio

LA FAMIGLIA IN SCOMPIGLIO - CASTS		London, 1762 (P)
<i>Parti serie</i>	<i>Rosalba</i>	Angiola Sartori 3
	<i>Ernesto</i>	Rosa Curioni 3
<i>Parti buffe</i>	<i>Fiammetta</i>	Maria Paganini 6
	<i>Geronio</i>	Carlo Paganini 5
	<i>Cavaliere del Nulla</i>	Giovanni Battista Zonca 3
	<i>Dorina</i>	Teresa Eberardi 4
	<i>Messer Imbroglia</i>	Pietro Leonardi 1
<i>Duets</i>		1
<i>Trios</i>		2
<i>Tutti</i>		6
TOTAL		34
<i>Composer</i>		Giacchino Cocchi
<i>Librettist</i>		Gio Gualberto Bottarelli

Appendix II - Table 7/A

Il tutore e la pupilla

TUTORE E LA PUPILLA - ORIGIN LONDON ARIAS		Dublin, 1762 ^{oo}	London, 1762
1	<i>Fin che suona</i>		
2	<i>Pascasio amabile</i>		
3	<i>Corre al mondo</i>		
4	<i>Se il piacer</i>		
5	<i>Grato amor la cara pace</i>		
6	<i>Voi che adorare</i>		
7	<i>Lei non parla</i>		
8	<i>Son vecchio è certo</i>	I,4°	
9	<i>Tutti i pensieri</i>		
10	<i>Frà tutti i contenti</i>		
11	<i>Unita al mio sposo</i>		
12	<i>Contento e brillante</i>	I,3**	
13	<i>Quel bell'occhietto</i>		
14	<i>Per l'affanno</i>		
15	<i>Moglie vuol questo</i>	III,4**	
16	<i>Oh che tenebre</i>	III,5**	
17	<i>Ha un gusto da stordire</i>		
18	<i>L'amor mio Ninetta</i>		
19	<i>Son buona</i>		
20	<i>Fidi amanti sventurati</i>		
21	<i>Non credo</i>		
22	<i>Donne belle miei signori</i>		
23	<i>Care pupille</i>	I,1*	
24	<i>Ah son pur</i>		
25	<i>Vedo ben che voi</i>		
26	<i>Ah crudel vuoi tu</i>		
27	<i>Occhi belli troppo</i>		

From C. Goldoni's *La virtuose ridicole*, Venice, 1752, [B. Galuppi] (P)
Incl. in *Fav. Songs of ... Il Tutore e la Pupilla*, ii, London [1762]

Incl. in *Fav. Songs of ... Il Tutore e la Pupilla*, ii, London [1762]

Also in C. Goldoni's *Bertoldo*, London, 1762, V. Ciampi

Also in A. Palomba's *Orazio*, Naples, 1737, P. Auletta (cf. Willaert, 49); London, 1748, P. Auletta

Incl. in *Fav. Songs of ... Il Tutore e la Pupilla*, i, London [1762]; MS score in GB-Lbl Add. 31634, f. 21: "Cocchi"

Also in C. Goldoni's *L'isola disabitata*, Bologna, 1752 [?G. Scarlatti] (?P)

Incl. in *Fav. Songs of ... Il Tutore e la Pupilla*, ii, London [1762]

Incl. in *Fav. Songs of ... Il Tutore e la Pupilla*, i, London, [1762]: "Cocchi"

Incl. in *Fav. Songs of ... Il Tutore e la Pupilla*, i, London, [1762]

Incl. in *Fav. Songs of ... Il Tutore e la Pupilla*, i, London [1762]

Incl. in *Fav. Songs of ... Il Tutore e la Pupilla*, ii, London [1762]

Also in *La finta sposa*, Dublin, 1762, pasticcio; C. Goldoni's *Il filosofo di campagna*, Modena, 1758,

B. Galuppi

Also in *La finta sposa*, Amsterdam, 1761, G.B. Zingoni; *La cascina*, Dublin, 1761 (with variants)

Appendix II - Table 7/A

Il tutore e la pupilla

TUTORE E LA PUPILLA - ORIGIN LONDON ARIAS				Dublin, 1762 ^{oo}	London, 1762
28	<i>Di questo sen l'ardore</i>	Sab - Tim - Pas.			
29	<i>Vivan gli sposi</i>	tutti			
30	<i>Ombre amene</i>	tutti			Also in <i>La creanza</i> , Brussels, 1759, L. Bologna; Dublin, 1762, pasticcio
31	<i>Queste rose</i>	tutti			From C. Goldoni's <i>Il mondo alla roversa</i> , Venice, 1750 [B. Galuppi] (P), also in <i>Li tre gobbi</i> , Berlin, 1754
32	<i>Si signora di là sù</i>	tutti			
33	<i>Porgetemi la destra sposina</i>	tutti			From C. Goldoni's <i>La buona figliuola</i> , Rome, 1760, N. Piccinni (P)

Ros. = Rosmira
Lin. = Lindoro
Tim. = Timitilla
Sab. = Don Sabbione

Pas. = Pascasio
Ser. = Serpilla
Con. = Contrapunto
Gia. = Giacinta

* = aria sung by Anna De Amicis
** = aria sung by Domenico De Amicis
o = aria sung by Gio Batt Zingoni
oo = performed under the title *Gli intrighi per amore*

IL TUTORE E LA PUPILLA - CASTS			Dublin, 1762	London, 1762
<i>Parti serie</i>	<i>Rosmira</i>		Anna Dunlap	Giovanni Carnignani
			1	3
	<i>Lindoro</i>		/	Giuseppe Giustinelli
			/	3
<i>Parti buffe</i>	<i>Timitilla</i>			Anna De Amicis
			5	6
	<i>Don Sabbione</i>			Domenico De Amicis
			7	5
	<i>Pascano</i>			Giovanni Battista Zingoni
			5	2
	<i>Serpilla</i>		/	Marianna Valsecchi
			/	3
	<i>Contrappunto</i>		/	Gaetano Quilici
			/	3
	<i>Giacinta</i>		Marianna De Amicis	/
			3	/
<i>Duets</i>			/	2
<i>Trios</i>			3	1
<i>Tutti</i>			/	5
TOTAL			24	33
<i>Composer</i>			/	pasticcio / dir.: J.C. Bach
<i>Librettist</i>			/	G.G. Bottarelli, e.a.

**LA CASCINA
FIN LONDON ARIAS**

LA CASCINA - ORIGIN LONDON ARIAS		Venice, 1756 (P) ^{oo}	Dublin, 1761	London, 1763
1	Pippo pippo	Ber.		
2	Staremo in allegria	Ber.		
3	Un giorno alla cascina	Ber.		
4	Quegli occhi	Cec.		
5	Pippo caro	Cec.		
6	Che bel contento	Cec.		
7	Se per un dolce	Cos.		
8	Pastorello tutto	Cos.		
9	Sò che pastor	Cos.		
10	Ti parla il core	Cos.		
11	Tutta di sdegno	Lav.		
12	Fedele e costante	Lav.		
13	Aprimi il petto	Lav.		
14	Sò far la semplicità	Len.		
15	A mia madre	Len.	1,2	1,1b° II,6° III,6° I,6 II,7 III,5 I,4 II,1b II,2 III,1 I,7b II,1c III,2 I,2° I,7a° II,5c° III,3° I,3** II,8** I,5 II,3 II,9 III,4 III,7a II,5a I,1a I,9
16	Con questo buon	Len.	1,8	
17	Non son bella	Len.	II,7°	
18	Ha la mia ninfa	Pip.		
19	Signor sì	Pip.	1,4	
20	Vieni superbo	Rip.	1,6	
21	D'un cavalier	Rip.	II,5 II,15	
22	Bella figlia	Rip.	II,3 II,11* (Len)	
23	Che dolce cosa	Rip.		
24	Cara Lenina	Ber.-Len.		
25	Viva bacco	Len.-Cec.-Ber.	II,7	
26	Io non conosco	tutti	I,1	
27	Come è candidato	tutti	I,9	

Appendix II - Table 8/A

La cascina

	LA CASCINA - ORIGIN LONDON ARIAS		Venice, 1756 (P) [∞]	Dublin, 1761	London, 1763	
28	<i>Oh bella la campagna</i>	tutti		II, 1	II, 1a	
29	<i>Caro bacco</i>	tutti	II, 8	II, 6	II, 5b	G. Scolari or B. Galuppi
30	<i>Andiam signor conte</i>	tutti			II, 10	
31	<i>Viva amore</i>	tutti	III, 8	III, 6	III, 7b	MS score in GB-Lbl Add. 31634, f. 145

Cos. = Costanzo Rip. = Count Ripoli

Cec. = Cecca Pip. = Pippo

Ber. = Berto Len. = Lena

Lav. = Lavinia

* = aria performed by Anna De Amicis

** = aria performed by Domenico De Amicis

° = aria performed by Gio. Batt. Zingoni

∞ the available libretto is incomplete

Appendix II - Table 8/B

La cascina

LA CASCINA - CASTS		Venice, 1756 (P) [no cast]	Dublin, 1762	London, 1763
<i>Parti serie</i>	<i>Lavinia</i>	/	Anna Dunlap	Giovanna Carmignani
		?	2	3
	<i>Costanzo</i>	/	/	Giuseppe Giustinelli
		?	/	4
<i>Parti buffe</i>	<i>Lena</i>	/	Anna De Amicis	
		?	5	4
	<i>Pippo</i>	/	Domenico De Amicis	
		?	2	2
	<i>Count Ripoli</i>	/	Antonio Minelli	Gaetano Quilici
		?	3	4
	<i>Cecca</i>	/	Marianna De Amicis	Marianna Valsecchi
		?	3	3
	<i>Berto</i>	/	Giovanni Battista Zingoni	
		?	3	3
<i>Duets</i>		?	1	1
<i>Trios</i>		?	1	1
<i>Tutti</i>		?	6	6
TOTAL		?	26	31
<i>Composer</i>		Giuseppe Scolari	Baldassare Galuppi	pasticcio / dir.: J.C. Bach
<i>Librettist</i>		Carlo Goldoni	/	C. Goldoni and G.G. Bottarelli

	LA CALAMITÀ DE' CUORI - PRODUCTIONS	Venice, 1753 (P)	Firenze, 1753*	London, 1763
1	<i>Bell'idolo d'amore</i>	tutti	I,1a	I,1
2	<i>Questa del sesso nostro</i>	Beli.	I,2	I,2
3	<i>Giovinoiti voi ovete</i>	Beli.		I,2
4	<i>Se il foco m'accende</i>	Alb.	I,3	
5	<i>Se fedele mi brama il regnante</i>	Alb.	I,3	
6	<i>Spero il mar tornato</i>	Alb.		I,3
7	<i>Donne belle che bramate</i>	Beli.	I,4	I,4a
8	<i>Figlia badate a me</i>	Fig.	I,5	I,4b
9	<i>Maledetta gelosia gran mal anno</i>	Alb.	I,6	
10	<i>Quel bel valor m'accende</i>	Beli.	I,7	I,5
11	<i>Serbar fede a un cor fedele</i>	Arm.	I,9	
12	<i>La mia tiranna sorte crudele</i>	Arm.	I,7	
13	<i>D'amor frà le pene se un'alma</i>	Arm.		I,6
14	<i>Tagliar bracci bagatelle</i>	Sar.	I,10	I,7
15	<i>Recipe di quegl'occhi</i>	Gia.	I,12	I,9
16	<i>La trombetta ed il tamburo</i>	Beli.		I,8
17	<i>Convien pensarvi</i>	tutti	I,17	I, 10
18	<i>Ohimè cosa sento</i>	tutti		I,9
19	<i>Eran di quei begl'occhj</i>	Arm.	II,2	
20	<i>E viva Rosabella</i>	Gia.	II,3a	II,1a
21	<i>Si vanta si dice</i>	Alb.	II,3b	II,1b
22	<i>Se perde gnollo la dolce</i>	Alb.	II,3	
23	<i>Se si tratta di cantar</i>	Gia.	II,4	
24	<i>Chi ha coraggio si vedrà</i>	Sar.		II,2a
25	<i>Amor qual'augellino</i>	Beli.		II,2b
26	<i>Con la femina faccio così</i>	Sar.	II,5	II,3
27	<i>Giacinto poverino cosa di te</i>	Gia.		II,4
28	<i>Bell'aure che hiete</i>	tutti	II,6	II,5

Appendix II - Table 9/A

La calamità de' cuori

	LA CALAMITÀ DE' CUORI - PRODUCTIONS	Venice, 1753 (P)	Firenze, 1753*	London, 1763
29	<i>Mi pizzica mi stuzzica</i>	Beli.	II, 8	
30	<i>Lei mi sembra una pettegola</i>	Beli.		II, 6
31	<i>Zitto che non si senta</i>	Pig.	II, 9	II, 7
32	<i>Vi son certi innamorati</i>	Bell.	II, 10	
33	<i>Bella cosa è far l'amore</i>	Bell.		
34	<i>Non può fare i fatti suoi</i>	Bell.	II, 9	II, 8
35	<i>Sperar il caro porto</i>	Arm.	II, 11	
36	<i>Nell'orror di notte oscura</i>	Arm.	II, 10	
37	<i>Fra tanti affanni e tanti</i>	Arm.		II, 9
38	<i>Signora Marchese Signora Contessa</i>	tutti	II, 12	
39	<i>Signora fraschetta che io dica</i>	tutti		II, 10
40	<i>Vada vada il trombettiere</i>	Sar.	III, 2	III, 1
41	<i>Dolce rimedio al core</i>	Alb.	III, 3	
42	<i>Non è vero che sia costanza</i>	Alb.		III, 2
43	<i>Noi altre femine</i>	Beli.	III, 4	
44	<i>Begl'astri lucenti</i>	Arm.	III, 5	
45	<i>Questo è il duol</i>	Pig.	III, 6	
46	<i>Alla pugna alla pugna amorosa</i>	Gia.	III, 7a	III, 3a (Arm.)
47	<i>Ho nel core un non sò che</i>	Gia.-Bell.	III, 7b	
48	<i>La calamita amabile idolo mio</i>	Bell.-Arm.		III, 3b
49	<i>Dov'è uno stile che morto</i>	Gia.		III, 4
50	<i>Si quel volto lusinghiero</i>	Bell.		III, 5
51	<i>Mi trovo licenziato</i>	Pig.		III, 6
52	<i>Torna amor nel nostro petto</i>	tutti	III, 8	
53	<i>Perfid gli uomini con noi</i>	Beli.		III, 7
54	<i>Su venite in casa mia</i>	tutti		III, 8

Arm. = Arnidoro
 Alb. = Albina
 Gia = Giacinto
 Bell. = Bellarosa

Beli. = Belinda
 Sar. = Saracca
 Pig. = Pignone

* = MS GB-Lbm Add. 31645-6; 3d act is missing; the cast (Gaedano Arisi, Pietro Pertici, Margherita Landi, Michele del Zanca, Maddalena Checchi) refers to the Firenze production of 1753

Appendix II - Table 9/B

La calamità de' cuori

	LA CALAMITÀ DE' CUORI - ORIGIN LONDON ARIAS	Venice, 1753 (P)	Firenze, 1753*	London, 1763
1	Spero il mar tornato			I,3
2	Si vanta si dice	II,3b		II,1b
3	Non è vero che sia costanza			III,2
4	D'amor fra le pene se un'alma			I,6
5	Frà tanti affanni e tanti			II,9
6	Giovinotti voi ovelo			I,2
7	Lei sembra una pettegola			II,6
8	Perfidi gli uomini con noi			III,7
9	Donne belle che bramate	I,4	I,4	I,4a
10	Quel bel valor m'accende			MS score in GB-Lbl Add. 31654, f. 205. incl. in <i>Fav. Songs in ... La Calamità de' Cuori</i> , London, [1763]
11	La trombetta ed il tamburo	I,7		Incl. in <i>Fav. Songs in ... La Calamità de' Cuori</i> , London, [1763]
12	Amor qual'augellin			I,5
13	Non può fare i fatti suoi			I,8
14	Si quel volto lusinghiero			II,2b
15	E viva Rosabella	II,3a	II,2	II,8
16	Giacinto poverino cosa di te sarà			III,5
17	Alla pugna alla pugna amorosa	III,7		II,1a
18	Dov'è uno stile che morto			Also in <i>Le due rivali</i> , Dublin, 1762, N. Jommelli
19	Figlia badate a me	I,5		II,4
20	Zitto che non si senta	II,9	I,5	III,3 (Arm.)
21	Mi trovo licenziato		II,8	III,4
22	Con la femmina faccio così	II,5		I,4b
23	Tagliar braccia bagatelle	I,10	II,5	II,7
24	Chi ha coraggio si vedrà		I,8	III,6
25	Vada vada il trombettiere	III,2		II,3
26	La calamità amabile idolo mio			I,7
27	Oh mecosa sento			II,2a
28	Bell'idolo d'amore	I,1a	I,1	III,1
29	Signora frasetta che io dica			III,3
30	Bell'aure che liete	II,6	II,6	I,9
31	Su venite in casa mia			I,1
				II,10
				II,5
				III,7

From C. Goldoni's *La buona figliuola*, Rome, 1760, N. Piccini (P)

La calamità de' cuori

LA CALAMITÀ DE' CUORI - CASTS		Venice, 1753 (P)	Firenze, 1753*	London, 1763
<i>Parti serie</i>	<i>Armadoro</i>	Francesco Rolli	/	Giuseppe Giustinelli
		4	?	3
	<i>Albina</i>	Clementina Spagnuoli	Rosa Puccini	Giovanni Carnignani
		3	?	3
<i>Parte buffe</i>	<i>Giacinto</i>	Filippo Laschi	Gaetano Arisi	Domenico De Amicis
		4	?	3
	<i>Bellarosa</i>	Serafina Penni	Margherita Landi	Anna De Amicis
		3	?	6
	<i>Belinda</i>	Agata Ricci	Maddalena Checchi	Marianna Valsecchi
		3	?	3
	<i>Saracca</i>	Giovanni Leonardi	Michele Del Zanca	Gaetano Quilici
		3	?	4
	<i>Pignone</i>	Nicola Petri	Pietro Pertici	Giovanni Battista Zingoni
		3	?	3
<i>Duets</i>		1	?	1
<i>Trios</i>		/	?	/
<i>Tutti</i>		5	?	5
TOTAL		29	?	31
<i>Composer</i>		[Baldassare Galuppi]	/	B. Galuppi/ dir: J.C. Bach
<i>Librettist</i>		[Carlo Goldoni]	/	C. Goldoni, G.G. Bottarelli (alt.)

La finta sposa

Appendix II - Table 10/A

	LA FINTA SPOSA - PRODUCTIONS	Amsterdam, 1761	Dublin, 1762	London, 1763
1	<i>Ser Barone mio padrone</i>	tutti	I,1a	I,1a
2	<i>Signor barone quest'è</i>	Cam.	I,1b°	I,5
3	<i>Senta lei con la padrona</i>	Ott.	I,2	I,1b
4	<i>Voi vedrete a tutto</i>	Rid.		
5	<i>Non temer son tuo camione</i>	Rid.	I,3	
6	<i>No non vedrete mai</i>	Cam.		
7	<i>E la beltà del cielo</i>	Cam.	I,4°	
8	<i>Di quel ciglio</i>	Lea.		I,2
9	<i>Che precipizio</i>	Pio.	I,6**	I,3**
10	<i>Signor mio fatto</i>	Cam.		I,4
11	<i>Vò a sposarmi</i>	Lis.	I,7a*	I,6a*
12	<i>Gia sento lenn'alma</i>	Lis.		
13	<i>No ho pace e sento</i>	Lis.	I,7b*	I,6b*
14	<i>Voglio sperar costante</i>	Eug.		
15	<i>Perfido tu m'hai dato</i>	Pio.	I,6	
16	<i>Che vuoi far</i>	Lis.	I,8**	I,7**
17	<i>So far la semplicità</i>	Lis.		
18	<i>Prendi o caro anima</i>	tutti	I,10a*	I,9
19	<i>La sorte tiranna</i>	Lis.-Cam.	I,10b	
20	<i>Per fulminar l'ingrato</i>	Lis.	II,1 (Rid.)	
21	<i>Vedrete che sa fare</i>	Rid.		II,1
22	<i>Sarà qual fume</i>	Cam.		
23	<i>L'idea che la diletta</i>	Cam.	II,2°	
24	<i>Adesso andar vogl'io</i>	Pio.	II,3**	
25	<i>Lei colla sua sposa</i>	Rid.		
26	<i>Tutto amore sento</i>	Rid.	II,4	
27	<i>Noi siamo ambiziovette</i>	Ott.	II,6	

	LA FINTA SPOSA - PRODUCTIONS	Amsterdam, 1761	Dublin, 1762	London, 1763
28	<i>Più motivo no ho</i>	Ott.	II,5	
29	<i>Già me pare diventare</i>	Ott.		II,2
31	<i>Fato largo ogn'un sberretti</i>	Pio.	II,6a**	II,4a**
32	<i>Indebolito il core</i>	Lis.		II,4b*
33	<i>Ah crudel voi tu</i>	Lis.	II,6b	
34	<i>Signor si ch'andar</i>	Pio.		
35	<i>Dirà il giudice</i>	Pio.	II,7**	
36	<i>Son morto ohimè</i>	Pio.		II,4c**
37	<i>E ver che io temo</i>	Lis.		II,5*
38	<i>Da suoi martirj</i>	Isn.		II,7
39	<i>Viva viva Piombone</i>	Eug.-Lis.	II,8	
40	<i>Oh dio dovei non sospirare</i>	Eug.		
41	<i>Orride larve intorno</i>	Eug.	II,9	I,8
42	<i>Zitti zitti sordi sordi</i>	Pio.	II,10a**	
43	<i>Traditor ah non ò core</i>	tutti	II,10b	
44	<i>Io l'ho fatto la fritata</i>	tutti		II,8
45	<i>Dopo un sì gran cimento</i>	Lea.		III,1
46	<i>Quegli occhietti belli</i>	Carn.		III,2
47	<i>Quando che dà nel core</i>	Ott.	III,2	
48	<i>Giusti numi che scorgete</i>	Ott.		III,3
49	<i>E tanto il diletto</i>	Rid.		II,3 (Eug.)
50	<i>Ah chi piace un bel labbro</i>	Eug.	III,4	
51	<i>Povere donne che s'ha</i>	Lis.	III,5*	
52	<i>Uh or mi parto</i>	Pio.	III,6**	
53	<i>Sbalestrato scimunito</i>	Pio.		III,4**
54	<i>Dal piacer io già</i>	Carn.-Eug.	III,8	
55	<i>Quelle voghe pupillette</i>	Carn.	III,8°	

Appendix II - Table 10/A

La finta sposa

	LA FINTA SPOSA - PRODUCTIONS		Amsterdam, 1761	Dublin, 1762	London, 1763
56	Chi vuole de gobbi	Lis.	III,9a*	III,9a*	
57	Se sapeste o giovinotti	Lis.			III,5a*
58	Signori una Imosina	Pio.	III,9b**	III,9b**	
59	Occhi belli troppo	Lis.-Pio.	III,9c*/**		
60	Cara sposina quella manina	Lis.-Pio.		III,9c*/**	
61	Scenda dal sen di venere	tutti	III,10	III,10	III,5b

Cam. = Camillo
Eug. = Eugenia
Ism. = Ismene
Lea. = Leandro

Lis. = Lisetta
Ott. = Ottavia
Pio. = Piombone
Rid. = Ridolfo

* – aria sung by Anna De Amicis
** = aria sung by Domenico De Amicis
o = aria sung by Gio Batt. Zingoni

	LA FINTA SPOSA - ORIGIN LONDON ARIAS	Amsterdam, 1761	Dublin, 1762	London, 1763
1	Signor mio fatto	Cam.		I,4
2	Signor barone quest'è	Cam.	I,1°	I,5
3	Quegli occhietti belli	Cam.		III,2
4	Orride larve intorno	Eug.	II,9	I,8
5	Da suoi martirj	Isrn.		II,7
6	Di quel ciglio	Lea.		I,2
7	Dopo un sì gran cimento	Lea.		III,1
8	V'o a sposarmi	Lis.	I,7a*	I,6a*
9	No ho pace e sento	Lis.	I,7b*	I,6b*
10	Indebolito il core	Lis.		II,4b*
11	E' ver che io temo	Lis.		II,5*
12	Se sapeste o giovinotto	Lis.		III,5a*
13	Senta lei con la padrona	Ott.	I,2	I,1
14	Già me pare diventare	Ott.		II,2
15	Giusti numi che scorrete	Ott.		III,3
16	Che precipizio	Pio.	I,6**	I,3**
17	Perfido tu m'hai dato	Pio.	I,8**	I,7**
18	Fato largo ogn'un sberretti	Pio.	II,6a**	II,4a**
19	Son morto ohimè	Pio.		II,4c**
20	Sbalestrato scimunito	Pio.		III,4**
21	Vedrete che sà fare	Rid.		II,1
22	E tanto il diletto	Rid.		II,3 (Eug.)
23	Ser Barone mio padrone	tutti	I,1a	I,1a
24	Prendi o caro anima	tutti	I,10b	I,9
25	Io l'ho fatto la frittata	tutti	II,10b	II,8
26	Scenda dal sen di venere	tutti	III,10	III,5b

Appendix II - Table 10/C

La finta sposa

LA FINTA SPOSA - CAST		Amsterdam, 1761	Dublin, 1762	London, 1763
<i>Parti serie</i>	<i>Eugenia</i>	Angiola Davia 2	Anna Dunlap 3	Giovanni Carmignani 2
	<i>Leandro</i>	/	/	Giuseppe Giustinelli 2
	<i>Ismene</i>	/	/	Clementina Cremonini 1
<i>Partie buffe</i>	<i>Lisetta</i>	/	/	
			Anna De Amicis 6	5
	<i>Piombone</i>	6	Domenico De Amicis 8	5
	<i>Camillo</i>	5	Giovanni Battista Zingoni 4	Gaetano Quilici 2
	<i>Ottavia</i>	2	Marianna De Amicis 3	Marianna Valsecchi 3
	<i>Ridolfo</i>	3	Antonio Minelli 3	Giovanni Battista Zingoni 2
		Nicolò Peretti 3	2	/
		3	4	4
<i>Duets</i>		28	33	26
<i>Tutti</i>		Gio. Battista Zingoni /	G B. Zingoni, e a. /	pasticcio / dir.: J.C. Bach /
TOTAL				
<i>Composer</i>				
<i>Librettist</i>				

GLI STRAVAGANTI			London, 1766
1	<i>Il padron quando comanda</i>	tutti	I,1a
2	<i>Sia volta consorte</i>	Fas.	I,1b
3	<i>Ogni donna che alquanto</i>	Ale.	I,2
4	<i>Siam di cuor tenero</i>	Lis.	I,3a
5	<i>Ho visto il Gran Mogol</i>	Ale.	I,3b
6	<i>Caro sposino con quel visaccio</i>	Aur.	I,4a
7	<i>Un piacer mi sento al core</i>	Fau.	I,4b
8	<i>Come agnello ubbidiente</i>	Car.-Ale.-Fas.	I,5
9	<i>Vedrete quegli occhietti</i>	Aur.	I,6a
10	<i>Io m'inchino madama</i>	Fed.	I,6b
11	<i>Asso e donna due e sei</i>	tutti	I,6c
12	<i>Volevo fare al genero</i>	Car.	II,1a
13	<i>Ci voglio e trombe e timpani</i>	Fas.	II,1b
14	<i>Un bella marmottina</i>	Lis.	II,2a
15	<i>Celina a je tre meis</i>	Aur.	II,2b
16	<i>Care questi occhy belli</i>	Ale.	II,2c
17	<i>Fin dalle fasce sentiamo al core</i>	Fau.	II,3
18	<i>Le nuove istorie hi vuol comprar</i>	Ale.-Fas.	II,4a
19	<i>Sento ohimè nè so' che sia</i>	Aur.	II,4b
20	<i>Qualora un povero uomo</i>	Fas.	II,5a
21	<i>Dov'è quel stravagante</i>	tutti	II,5b
22	<i>Donne belle già sapete</i>	Fau.	III,1a
23	<i>Donne donne hi vi crede</i>	Fas.	III,1b
24	<i>In tanta disgrazia mi basta</i>	Aur.	III,1c
25	<i>Eppur avè promesso</i>	Lis.	III,2a
26	<i>Mi stara venuta de Nubbia</i>	Ale.	III,2b
27	<i>Vous êtes la flamme</i>	Lis.	III,2c

Appendix II - Table 11/A

Gli stravaganti

GLI STRAVAGANTI				London, 1766
28	<i>Me n'andrò ma pensa solo</i>	Aur.-Ale.	III,2d	Incl. in <i>Fav. Songs in ... Gli Stravaganti</i> , ii. London, [1767]
29	<i>Le donne d'Inghilterra</i>	Ale.	III,3a	Incl. in <i>Fav. Songs in ... Gli Stravaganti</i> , i. London, [1767]
30	<i>La marina che placida freme</i>	tutti	III,3b	

Ale. = Don Alessio
 Aur. = Donna Aurora
 Car. = Monsieur Carillon
 Fas. = Don Fastidio

Fau. = Donna Faustina
 Fed. = Federico
 Lis. = Lisetta

Appendix II - Table 11/B

Gli stravaganti

GLI STRAVAGANTI - CASTS		London, 1766
<i>Parti buffe</i>	<i>Don Alessio</i>	Giovanni Lovatini
		5
	<i>Don Fastidio</i>	Andrea Morigi
		4
	<i>Donna Aurora</i>	Anna Zamperini
		5
	<i>Donna Faustina</i>	Teresa Piatti
		3
	<i>Monsieur Carillon</i>	Giovanni Zamperini
		1
	<i>Federico</i>	Leopoldo De Michele
		1
	<i>Lisetta</i>	Margherita Gibetti
		4
<i>Duets</i>		2
<i>Trios</i>		1
<i>Tutti</i>		4
TOTAL		30
<i>Composer</i>		pasticcio
<i>Librettist</i>		G.G. Bottarelli (alt.)

Appendix II - Table 12/A

La buona figliuola

LA BUONA FIGLIUOLA		Rome, 1760 (P)	London, 1766, 1768
1	<i>Che piacer che bel diletto</i>	Cec.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
2	<i>Quel che d'amore</i>	Men.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
3	<i>Ogni amatore</i>	Cec.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
4	<i>Non commoda all' amante</i>	Men.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
5	<i>Poverina tutto il di</i>	San.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
6	<i>E pur bella la Cecchina</i>	Con.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
7	<i>Sono una giovane</i>	San.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
8	<i>Della sposa il bel embiante</i>	Arm.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
9	<i>Che superbia maladetta</i>	Pao.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
10	<i>Una povera ragazza</i>	Cec.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
11	<i>Furie di donna irata</i>	Luc.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
12	<i>l'o cercando e non ritrovo</i>	tutti	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
13	<i>Dov'è Cecchina o ciel</i>	Con.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
14	<i>Ah Cecchina il tuo Mengotto</i>	Men.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
15	<i>Star trompetti star tamburri</i>	Tag.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
16	<i>Cara s'è ver</i>	Arm.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
17	<i>Per il buco della chiave</i>	San -Pao.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
18	<i>So che fedel m'adora</i>	Luc.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
19	<i>Alla larga alla larga</i>	Cec.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
20	<i>Vedete una figliuola</i>	Con.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
21	<i>Vieni il mio seno</i>	Cec.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
22	<i>Si signora di lassù</i>	tutti	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
23	<i>Chi più di me contento</i>	Arm.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
24	<i>Sento che il cor mi dice</i>	Luc.	Incl. in N. Piccinni's score <i>La buona figliuola</i> ..., London, [1767]
25	<i>Son tenera di pasta</i>	San.	Incl. in score <i>La buona figliuola</i> ..., London, [1767]
26	<i>Vedo la bianca</i>	Men.	Incl. in score <i>La buona figliuola</i> ..., London, [1767]

LA BUONA FIGLIUOLA			Rome, 1760 (P)	London, 1766, 1768
27	<i>Caro amor tu</i>	Cec.		From C. Goldoni <i>Le donne vendicate</i> [P: Venice, 1751, G. Cocchi], <i>Letters Concerning the Present State of England</i> , 281: "Mattia Vento", incl. in score <i>La buona figliuola</i> ..., London, [1767]
28	<i>Ah come tutte je consolar</i>	Tag.	III, 7	Incl. in score <i>La buona figliuola</i> ..., London, [1767]
29	<i>La baronessa amabile</i>	Cec.-Con.	III, 8	Incl. in score <i>La buona figliuola</i> ..., London, [1767]
30	<i>Porgetemi la destra sposina</i>	tutti	III, 10	

Arm. = Cavaliere Armidoro
 Cec. = Cecchina
 Con. = Marchese della Conchiglia
 Luc. = Marchesa Lucinda

Men. = Mengotto
 Pao. = Paoluccia
 San. = Sandrina
 Tag. = Tagliaferro

* = aria sung by Giovanni Lovattini
 ** = aria sung by Gaspare Savoi

Appendix II - Table 12/B

La buona figliuola

LA BUONA FIGLIUOLA - CASTS		Rome, 1760 (P)	London, 1766
<i>Parti serie</i>	<i>Lucinda</i>	Gaspere Savoi 3	Polly Young 2
	<i>Cavaliere Armidoro</i>	Carlo de Cristofori 3	Gaspere Savoi 2
<i>Parti buffe</i>	<i>Marchese della Conchiglia</i>	Giovanni Lovattini 3	
	<i>Cecchina</i>	Tommaso Borghesi 5	Anna Zamperini 6
	<i>Tagliaferro</i>	Francesco Carattoli 2	Andrea Morigi 2
	<i>Paoluccia</i>	Francesco Pieri 1	Angelica Maggiore 1
	<i>Sandrina</i>	Giuseppe Giustinelli 3	Teresa Piatti 3
	<i>Mengotto</i>	Giuseppe Casaccia 4	Leopoldo De Michele 4
<i>Duets</i>		2	2
<i>Tutti</i>		3	3
TOTAL		29	28
<i>Composer</i>		Carlo Goldoni	Niccolò Piccinni
<i>Librettist</i>			G G Bottarelli (alt)

LA BUONA FIGLIUOLA MARITATA			London, 1767
1	Della bella marchesa	Arm.-Men.-Mar.	
2	Per il fresco la mattina	Men.	I,1a
3	È troppo raro al mondo	Men.	I,1b
4	Non ho tanti crini in capo	Arm.	I,2a
5	Se cieco amore vi rese la benda	San.	I,2b
6	Se mentisse il corazziere	Luc.	I,3a
7	Io non so che voglia dire	Con.	I,3b
8	Mia signora ha da sapere	Mar.	I,4a
9	Colonello ferirò	Pao.	I,4b
10	Ah sposino mio caro carino	Tag.	I,5a
11	Oh donne donne parlo colle	Mar.	I,5b
12	Sono instatanzato	Con.	I,5c
13	Questo mondo è pien di scale	tutti	I,6
14	Si rovinosi e fieri	Pao.	II,1
15	Voi che ammirate quegli occhj	Arm.	II,2
		Con.	II,3
16	Sono i martir qual gli ammalati	San.	II,4a
17	Ah mi sento oppresso il core	Luc.	II,4b
18	Oh memore ancor gradite	Mar.	II,5a
19	Non vi chiedo amiche stelle	Mar.	II,5b
20	Era pur meglio ch'io m'offogassi	Men.	II,5c
21	Ho una testa che vola che gira	Con.	II,6
22	Son allegra son contenta	Mar.	II,7a
23	Fianden pastier non foler	Col.	II,7b
24	Ah Mengetto io son felice	tutti	II,8
25	Se io v'amo vel dica	Luc.	III,1a
26	Di pace nemica	Arm.	III,1b
27	Vo' cercando in ogni parte	Mar.	III,2a

La buona figliuola maritata

LA BUONA FIGLIUOLA MARITATA		London, 1767
28	La forza del vain	Col
29	Allegremente la pace è fatta	III,2b
30	Tutto per voi farò	III,3
31	La cecchina fortunata	III,4
		III,5
Incl. in N. Piccini's score <i>La buona figliuola maritata</i> ... iv. London, [1767]		

Arm. = Cavaliere Armidoro

Col. = Colonello

Con. = Marchese della Conchiglia

Luc. = Lucinda

Mar. = La Marchesa

Men. = Mengotto

Pao. = Paoluccia

San. = Sandrina

Tag. = Tagliaferro

La buona figliuola maritata

LA BUONA FIGLIUOLA MARITATA - CASTS			London, 1767
<i>Parti serie</i>	<i>La Marchese Lucinda</i>		Polly Young
		3	
	<i>Il cavaliere [Armidoro]</i>		Gaspare Savoi
		3	
<i>Parte buffi</i>	<i>Il Marchese [della Conchiglia]</i>		Giovanni Lovatini
		5	
	<i>Marianna</i>		Anna Zamperini
		6	
	<i>Tagliaferro</i>		Andrea Morigi
		1	
	<i>Sandrina</i>		Teresa Piatti
		2	
	<i>Paoluccia</i>		Margherita Gibetti
		2	
	<i>Mengotto</i>		Leopoldo De Michele
		2	
	<i>Il colonnello</i>		Andrea Morigi
		2	
<i>Duets</i>		1	
<i>Trios</i>		1	
<i>Tutti</i>		3	
TOTAL		31	
<i>Composer</i>			Niccolò Piccinni
<i>Librettist</i>			C. Goldoni, G.G. Bottarelli (alt.)

Appendix II - Table 14/A

Il signor dottore

	IL SIGNOR DOTTORE - PRODUCTIONS		Venice, 1758 (P)	Vienna, 1764	London, 1767
1	Signor Ippocrate Signor Galeno	Fab.	I,1	I,1	I,1a
2	Si Signora così è	Bel.	I,4		
3	Via più rispetto	Bel.		I,4	I,1b
4	Ho una testa sottile	Ros.	I,5	I,5	I,2a
5	Donne belle avete il vanto	Fab.	I,6a	I,6	
6	Donne belle cogli amanti	Fab.			I,2b
7	Veggio in distanza	Alb.	I,6b		I,3a
8	Mia signora a voi m'inchino	Ber.			I,3b*
9	Voi siete bella come una stella	Ber.	I,9		II,3b (Fab.)
10	Care pupille belle voi siete	Ber.		I,8*	
11	Recipe di quegli occhj	Ber.			I,3c*
12	Al passaggier talora	Cla.	I,10		I,3d
13	Fabrizio caro	Pas.	I,11	I,10	I,4a
14	Presto si faccia	tutti	I,15	I,14	I,4b
15	Conosco e vedo	Alb.	II,1		
16	Se tutte le mie pene	Alb.			II,1a
17	Stamane aspetta seco	Cla.		II,1a	II,1c
18	Se vi tocca il signor	Bel.	II,2		II,1d
19	Bernardin vi sposerà	Bel.		II,1b	
20	Caro nel dirmi addio	Cla.	II,3		II,1e
21	Gran piacere a me dar	Cla.		II,2	
22	Poverina confinata	Ros.	II,4		
23	E destin troppo infelice	Ros.		II,3	
24	Quell'angelin domestico	Ros.			II,2a
25	Tutti voglion Bernardino	Ber.	II,5a	II,4a*	II,2b*
26	No che non son più quella	Ros.	II,5b	II,4b	
27	Son giovinetta spiritosetta	Ros.			II,2c
28	Tenelemi tenetemi che or	Ber.	II,6		
29	Fabrizio amato mi sento	Ber.		II,5*	
30	Sento oh dio nell'anima	Ber.			II,3a*

	IL SIGNOR DOTTORE - PRODUCTIONS	Venice, 1758 (P)	Vienna, 1764	London, 1767
31	<i>La polvere d'oro che vale</i>	Fab.	II, 6	
32	<i>Mio fratel si sposerà</i>	Pas.	II, 7	
33	<i>Io son una ragazza</i>	Pas.		II, 3c
34	<i>Voi avrete il grand'onore</i>	tutti	II, 9	II, 4
35	<i>Pietade sol chiedo</i>	Ber.		III, 1a*
36	<i>Era impossibile che un cor</i>	Bel.		
37	<i>Che bel piacere che bel diletto</i>	Cla.		III, 1b
38	<i>Per esempio si vuol dir</i>	Pas.		III, 2a
39	<i>È l'amore un certo mare</i>	Fab.	III, 6	III, 2b
40	<i>Bernardin m'ha rovinato</i>	Bel.	III, 9	III, 3b
41	<i>Ah Rosina io son perduto</i>	Ber.-Ros.	III, 10	III, 3c
42	<i>Il dio degli amori</i>	tutti	III, 11	III, 4

Alb. = Don Alberto
 Bel. = Beltrame
 Ber. = Bernardino
 Fab. = Fabrizio
 Pas. = Pasquino
 Ros. = Rosina
 Clar. = Clarice

* = aria sung by Giovanni Lovattini

Appendix II - Table 14/B

Il signor dottore

IL SIGNOR DOTTORE - ORIGIN LONDON ARIAS		Venice 1758 (P)	Vienna, 1764	London, 1767
1	<i>Veggio in distanza</i>	Alb.	I,6	I,3a
2	<i>Se tutte le mie pene</i>	Alb.		II,1a
3	<i>Via più rispetto</i>	Bel.	I,4	I,1b
4	<i>Se vi tocca il signor</i>	Bel.	II,2	II,1d
5	<i>Bernardin m'ha rovinato</i>	Bel.	III,9	III,3b
6	<i>Mia signora a voi m'inchino</i>	Ber.		I,3b*
7	<i>Recipe di quegli occhi</i>	Ber.		I,3c*
From C. Goldoni's <i>Il mercato di Malmantile</i> , Venice 1758, D. Fischietti (P)				
From C. Goldoni's <i>La calamità de' cuori</i> [P: Venice, 1753, B. Galuppi]; MS score in GB-Lbl Add. 31654, f. 209: "Galuppi"				
8	<i>Tutti voglion Bernardino</i>	Ber.	II,5a	II,2b*
9	<i>Sento oh dio nell'anima</i>	Ber.		II,3a*
10	<i>Voi siete bella come una stella</i>	Ber.	I,9	II,3b (Fab.)
11	<i>Pietade sol chiedo</i>	Ber.		III,1a*
12	<i>Al passaggier tal ora</i>	Cla.	I,10	I,3d
13	<i>Stamane aspetta seco</i>	Cla.	II,1	II,1c
14	<i>Caro nel dirmi addio</i>	Cla.	II,3	II,1e
15	<i>Che bel piacere che bel diletto</i>	Cla.	III,3	III,1b
16	<i>Signor Ipocrate Signor Galeno</i>	Fab.	I,1	I,1a
17	<i>Donne belle cogli amanti</i>	Fab.		I,2b
18	<i>È l'amore un certo mare</i>	Fab.	III,6	III,2b
19	<i>Fabrizio caro</i>	Pas.	I,11	I,4a
20	<i>Io son una ragazza</i>	Pas.		II,3c
21	<i>Per esempio si vuol dir</i>	Pas.	III,5	III,2a
22	<i>Ho una testa sottile</i>	Ros.	I,5	I,2a
23	<i>Quell'augellin domestico</i>	Ros.		II,2a
24	<i>Son giovinetta spiritosetta</i>	Ros.		II,2c
25	<i>Ah Rosina io son perduto</i>	Ber.-Ros.	III,10	III,3c
26	<i>Presto si faccia</i>	tutti	I,15	I,4b
27	<i>Voi avrete il grand'onore</i>	tutti	II,9	II,4
28	<i>Il dio degli amori</i>	tutti	III,11	III,4
Also in <i>Il mercato di Malmantile</i> , London 1761; <i>Fav Songs ... in Il mercato</i> : "Fischietti"				
Instead of 'Nò che non son più quella' (cf. libr., p. 65)				
MS score in GB-Lbl Add. 31654, f. 113: "Cocchi"				

Appendix II - Table 14/C

Il signor dottore

IL SIGNOR DOTTORE - CASTS		Venice, 1758 (P)	Vienna, 1764	London, 1767
<i>Parti serie</i>	<i>Clarice la Contessina</i>	Chiara Bassani 3	Anna Cataldi 2	Polly Young 4
	<i>Don Alberto</i>	Maddalena Rossi 2	/	Gaspare Savoi 2
<i>Parti buffe</i>	<i>Rosina</i>	Catterina Ristorini 3	/	Anna Zamperini 3
	<i>Bernardino</i>	Pietro Canevai 3	Giovanni Lovattini 3	Giovanni Lovattini 5
	<i>Pasquina</i>	Anna Bassani 3	Lavinia Guadagni 2	Teresa Piatti 3
	<i>Beltrame</i>	Giacomo Caldinelli 3	Francesco Caratoli 3	Andrea Morigi 3
	<i>Fabrizio</i>	Gio. Batt. Ristorini 4	Gio. Batt. Ristorini 4	Leopoldo de Michele 4
<i>Duets</i>		1	1	1
<i>Tutti</i>		3	3	3
TOTAL		25	21	28
<i>Composer</i>		Carlo Goldoni	Domenico Fischietti	Carlo Goldoni (with alt.)
<i>Librettist</i>			/	

Appendix II - Table 15/A

La schiava

LA SCHIAVA		London, 1767	
1	<i>Dasse almeno un'occhiata</i>	tutti	I,1a Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
2	<i>Qual contento mi trovara</i>	Kir.	I,1b Newly inserted in London, 1767 (<i>terzo buffo</i>)
3	<i>Dal labbro che m'accende</i>	Ful.	I,1c Newly inserted in London, 1767 (<i>parte seria</i>)
4	<i>Ah quegli occhi ladroncelli</i>	Arm.	I,1d Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
5	<i>Quel labbro quel bocchino</i>	Lel.	I,1e Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
6	<i>Come da me lontano</i>	Ros.	I,2 Newly inserted in London, 1767 (<i>parte seria</i>); incl. in N. Piccinni's <i>La Schiava</i> , London, [1768]
7	<i>In Italia v'è l'usanza</i>	Ner.	I,3 Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
8	<i>Il capitano Asdrubale</i>	Asd.	I,4a Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
9	<i>Se quel cor non fosse instabile</i>	Arm.	I,4b Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
10	<i>La schiavetta ha gli occhi neri</i>	Ner.	I,4c Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
11	<i>Ah che la mia schiavetta</i>	Lel.	I,5 Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
12	<i>Caffè non c'è nessuno</i>	tutti	I,6
13	<i>Si signore no signore la promessa</i>	Lel.-Asd.	II,1a
14	<i>In Turchia stara usanza</i>	Kir.	II,1b Newly inserted in London, 1767 (<i>terzo buffo</i>)
15	<i>Nel gran di degli sponsali</i>	Asd.	II,2
16	<i>Ah crudel vuoi tu</i>	Arm.	II,3 Also in <i>La finta sposa</i> , Dublin, 1762, pasticcio; <i>Il tutore e la pupilla</i> , London 1762; incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
17	<i>Serbi per me fedele</i>	Ful.	II,4 Newly inserted in London, 1767 (<i>parte seria</i>); incl. in N. Piccinni's score <i>La Schiava</i> , London, [1767]
18	<i>Son le donne mia signora</i>	Ner.	II,5a
19	<i>Tortorella che si vede</i>	Ros.	II,5b Newly inserted in London, 1767 (<i>parte seria</i>); incl. in N. Piccinni's <i>La Schiava</i> , London, [1768]
20	<i>Dove vado sventurata</i>	Arm.	II,6a Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
21	<i>Quanto è folto quanto è cupo</i>	Lel.	II,6b Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
22	<i>Sentimi o faggio amico</i>	Lel.	II,6c Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
23	<i>Son restato un'insensato</i>	tutti	II,6d Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]
24	<i>Mi star consolato</i>	Kir.	III,1 Newly inserted in London, 1767 (<i>terzo buffo</i>)
25	<i>Son pietoso e sono amante</i>	Ros.	III,2 Newly inserted in London, 1767 (<i>parte seria</i>)
26	<i>Non vo' che fiamo in due</i>	Ner.	III,3a Incl. in N. Piccinni's score <i>La Schiava</i> , London, [1768]

27	<i>I sbirri già m'appostano</i>	Asd.	III, 3b	From C. Goldoni's <i>La mascherata</i> [P: Venice, 1750, G. Cocchi]
28	<i>Non scriveste sopra un faggio</i>	Arm.-LeI.	III, 4a	Incl. in N. Piccini's score <i>La Schiava</i> , London, [1768]
29	<i>No non sarebbe bene</i>	tutti	III, 5	

Arm. = Arminda
Asd. = Asdrubal
Ful. = Fulgenzio
Kir. = Kirca

LeI. = Leio
Ner. = Nerina
Ros. = Rosalba

Appendix II - Table 15/B

La schiava

<i>LA SCHIAVA</i> - CASTS		London, 1767
<i>Parti serie</i>	<i>Fulgenzio</i>	Gaspere Savoi 2
	<i>Rosalba</i>	Vittoria Querzoli 3
<i>Parti buffe</i>	<i>Lelio</i>	Giovanni Lovattini 4
	<i>Arminda</i>	Lavinia Guadagni 4
	<i>Asdrubal</i>	Andrea Morigi 3
	<i>Nerina</i>	Angelica Maggiore 4
	<i>Kirca</i>	Leopoldo De Michele 3
<i>Duets</i>		2
<i>Trios</i>		/
<i>Tutti</i>		4
TOTAL		29
<i>Composer</i>		N. Piccini / dir.: P. Guglielmi
<i>Librettist</i>		/

LA MOGLIE FEDELE			
	Felice Alessandri, <i>The Favourite Songs in ... La Moglie Fedele</i> , London [1768]		"La Sposa Fedele" is written at the top of p. 1; from C. Goldoni's <i>Il conte Caramella</i> , Verona, 1749 [B. Galuppi] (?P)
1	<i>Non mi parlar d'amore</i>	"Querzoli"	From C. Goldoni's <i>Il conte Caramella</i> (with variants), Verona, 1749 [B. Galuppi] (?P)
2	<i>Che vi credete cari Zerbini</i>	"Guadagni" [Rosinella]	From C. Goldoni's <i>Il conte Caramella</i> , Verona, 1749 [B. Galuppi] (?P)
3	<i>Ziffiretti che volate di miei voci</i>	"Lovattini"	From C. Goldoni's <i>Il conte Caramella</i> , Verona, 1749 [B. Galuppi] (?P)
4	<i>Sposa sposa io ti comando</i>	"Michele"	From C. Goldoni's <i>Il conte Caramella</i> , Verona, 1749 [B. Galuppi] (?P)
5	<i>Pria d'essere sposata il conte capitano</i>	"Lovattini"	From C. Goldoni's <i>Il conte Caramella</i> , Verona, 1749 [B. Galuppi] (?P)
6	<i>Ohimè che fuor dal petto</i>	"Guadagni" [Rosinella]	From C. Goldoni's <i>Il conte Caramella</i> , Verona, 1749 [B. Galuppi] (?P)
7	<i>Quà la mano oh che mai vedo</i>	"Lovattini"	From C. Goldoni's <i>Il conte Caramella</i> , Verona, 1749 [B. Galuppi] (?P)
8	<i>La mano ti dono tu dammi il tuo core</i>	"Guadagni" [Rosinella]	From C. Goldoni's <i>Il conte Caramella</i> , Verona, 1749 [B. Galuppi] (?P)
9	<i>Voi amarmi prometteste ma in virtù</i>	"Guadagni, Lovattini"	From C. Goldoni's <i>Il conte Caramella</i> , Verona, 1749 [B. Galuppi] (?P)

Il ratto della sposa

Appendix II - Table 17/A

	IL RATTO DELLA SPOSA - PRODUCTIONS	Venice, 1765 (P)	Barcelona, 1767	Bologna, 1767	London, 1768
1	<i>Il piacer la gioia sia</i>	1,1		1,1	1,1a
2	<i>È troppo amabile</i>	1,2		1,2	1,1b
3	<i>Questo cor sì tenerino</i>	1,4	1,1	1,4	1,2a
4	<i>Imparate o Zitiellucce</i>	1,5		1,5	1,2b
5	<i>So che voi per uso avete</i>		1,2		1,2c
6	<i>Non ti muove il pianto mio</i>	1,6			
7	<i>Ogni speme avea perduto</i>		1,3	1,6	
8	<i>Sono serva e a voi s'aspetta</i>			1,7	1,2d
9	<i>Figurate in quel sito</i>	1,7			
10	<i>Il vecchio che l'aspetta</i>		1,4		
11	<i>Per amor io già vacillo</i>	1,8	1,5		1,2e
12	<i>Donne care io non vi</i>			1,8	
13	<i>Adorato Signor Zio ciunto</i>	1,10	1,7	1,10	
14	<i>V'è qualcun che abbia desio</i>				1,3
15	<i>Da quell'occhio lanuidetto</i>	1,11			1,4
16	<i>Ora al monte</i>		1,8		
17	<i>A palpitare d'affanno</i>			1,11	
18	<i>Ah Signor d'un orfanella</i>	1,12	1,9	1,12	1,5
19	<i>Le Donne padron mio</i>	11,1		11,1	11,1
20	<i>Trovare un amante</i>		11,1		
21	<i>Nel momento che la sposa</i>	11,2	11,2	11,2	11,2a
22	<i>Tutta tutta son di te</i>	11,3		11,3	11,3a
23	<i>La speranza mi predice</i>	11,4	11,3		11,3b
24	<i>Se il cor frà catene</i>			11,4	
25	<i>Della mia età nel fiore</i>	11,7a	11,6a	11,7a	11,4a
26	<i>Basta sol ch'io ti rimir</i>	11,7b	11,6b	11,7b	11,4b
27	<i>Oimè soccorso io moro</i>	11,9	11,8	11,9	11,5b
28	<i>Oh che orrore</i>				11,5a
29	<i>Contrasta l'amore</i>	11,12	11,11	11,12	11,6

IL RATTO DELLA SPOSA - PRODUCTIONS		Venice, 1765 (P)	Barcelona, 1767	Bologna, 1767	London, 1768
30	<i>Presto sbrigatevi</i>	II, 13	II, 12	II, 14	II, 7
31	<i>Io pure e dati pace</i>				III, 1
32	<i>Gran disgrazia</i>	III, 2			
33	<i>Ah che in poter</i>			III, 2	
34	<i>Se l'uno m'ha piantato</i>				III, 2a
35	<i>Quei labbri tuoi carissimi</i>	III, 3	III, 3	III, 3	III, 2b (Gen.)
36	<i>Non son di te</i>	III, 4		III, 4	
37	<i>Io' vestirmi alla gran moda</i>				III, 3a
38	<i>Ah non lasciarmi ingrata</i>	III, 8	III, 5	III, 8	
39	<i>Ah se non m'ami o cara</i>				III, 3b
40	<i>Allegremente evviva</i>	III, 9	III, 6	III, 9	
41	<i>Signor Polidoro godele</i>				III, 4

Aur. = Aurora

Bio. = Biondina

Dor. = Dorina

Gau. = Gaudenzio

Gen. = Gentilino

Ort. = Ortensia

Pol. = Polidoro

Appendix II - Table 17/B

Il ratto della sposa

	IL RATTO DELLA SPOSA - ORIGIN LONDON ARIAS	Venice, 1765 (P)	Barcelona, 1767	Bologna, 1767	London, 1768
1	<i>Non ti muove il pianto mio</i>	Aur.	I,6		I,2c MS score in B-Bc 2116, no. 4
2	<i>Basta sol che io ti rimiri</i>	Aur.	II,7	II,7b	II,4b
3	<i>Da quell'occhio lanudetto</i>	Bio.	I,11		I,4
4	<i>La speranza mi predice</i>	Bio.	II,4	II,3	II,3b
5	<i>Della mia età nel fiore</i>	Bio.	II,7	II,6a	II,4a
6	<i>E' troppo amabile questo sposino</i>	Dor.	I,2	I,2	I,1b
7	<i>Tutta tutta son di te</i>	Dor.	II,3	II,3	II,3a
8	<i>Se l'uno m'ha piantato</i>	Dor.			III,2a London libr.: "G.G. Bottarelli"
9	<i>Figurati in quel sito</i>	Gau.	I,7	I,7	I,2d MS score in B-Bc 2116, no. 5
10	<i>Oimè soccorso io moro</i>	Gau.	II,9	II,8	II,5b
11	<i>Oh che orrore</i>	Gau.			II,5a
12	<i>Quei labbri tuoi carissimi</i>	Gau.	III,3	III,3	III,2b (Gen.) London libr.: "G.G. Bottarelli"
13	<i>Per amore io già vacillo</i>	Gen.	I,8	I,5	I,2e MS score in B-Bc 2116, no. 6
14	<i>Contrasta l'amore</i>	Gen.	II,12	II,11	II,6
15	<i>Imparate o zitellucce</i>	Ort.	I,5	I,5	I,2b MS score in B-Bc 2116, no. 3
16	<i>Le donne padron mio</i>	Ort.	II,1	II,1	II,1
17	<i>Vo pure e dati pace</i>	Ort.			III,1a London libr.: "G.G. Bottarelli"
18	<i>V'è qualcun che abbia desio</i>	Pol.			I,3a
19	<i>Nel momento che la sposa</i>	Pol.	II,2	II,2	II,2a
20	<i>Vo' vestirmi alla gran moda</i>	Pol.			III,3a London libr.: "G.G. Bottarelli"
21	<i>Questo cor si tenerino</i>	Aur.-Gen.	I,4	I,1	I,2a MS score in B-Bc 2116, no. 2
22	<i>Ah se non m'ami o cara</i>	Gau.-Aur.			III,3b London libr.: "G.G. Bottarelli"
23	<i>Il piacer la gioia sia</i>	Gau.-Dor.	I,1	I,1	I,1a MS score in B-Bc 2116, no. 1
24	<i>Ah signor d'un orfanella</i>	tutti	I,12	I,12	I,5 MS score in B-Bc 2116, no. 8
25	<i>Presto sbrigatevi</i>	tutti	II,13	II,14	II,7
26	<i>Signor Polidoro godete</i>	tutti			III,4 London libr.: "G.G. Bottarelli"

IL RATTO DELLA SPOSA - CASTS		Venice, 1765 (P)	Barcelona, 1767	Bologna, 1767	London, 1768
<i>Parti buffe</i>	<i>Aurora</i>	Anna Zamperini	Rosa Scannavini	Anna Gori	Lavinia Guadagni
		2	2	2	2
	<i>Ortenzia</i>	Rosa Vitalba	Emilia Lucchi	Teresa Meroni	Angelica Maggiore
		3	2	3	3
	<i>Biondino</i>	Bartolomeo Schirotti	Elisabetta Ronchetti	Maddalena Davilla	Gaspere Savoi
		4	3	4	3
	<i>Dorina</i>	Caterina Bonafini	/	Rosa Marchetti	Teresa Piatti
		2	/	2	3
	<i>Gaudenzio</i>	Francesco Torelli	Andrea Ronchetti	Vincenzo Gorezi	Giovanni Lovatini
		3	3	3	3
	<i>Polidoro</i>	Giacomo Rizzo	Domenico Tonioli	Antonio Lanzani	Andrea Morigi
		2	2	2	3
	<i>Gentilino</i>	Antonio Nazolini	Cesare Molinari	Francesco Bussani	Leopoldo De Michele
		2	2	2	3
<i>Duets</i>		3	2	3	3
<i>Tutti</i>		3	3	3	3
TOTAL		24	19	24	26
<i>Composer</i>		Pietro Guglielmi	/	Gaetano Martinelli	Pietro Guglielmi
<i>Librettist</i>		Gaetano Martinelli	/		G. Martinelli (I+II), G.G. Bottarelli (III)

Appendix II - Table 18/A

I viaggiatori ridicoli tornati in Italia

I VIAGGIATORI RIDICOLI, TORNATI IN ITALIA			London, 1768 (P)	
1	<i>Quanto è buono il cioccolato</i>	tutti	I, 1a	From C. Goldoni's <i>Il viaggiatore ridicolo</i> , Parma, 1757, A. Mazzoni (P)
2	<i>Son padrone in casa mia</i>	Fab.	I, 1b	From C. Goldoni's <i>Il viaggiatore ridicolo</i> , Parma, 1757, A. Mazzoni (P)
3	<i>Tutte le femmine sono così</i>	Con.	I, 2	1st part from C. Goldoni's <i>Il viaggiatore ridicolo</i> , Parma, 1757, A. Mazzoni (P); incl. in P. Guglielmi's <i>Fav. Songs in ... I Viaggiatori Ridicoli</i> , London, [1768]: "Signor Luciani"
4	<i>La casa è piena</i>	Gia.	I, 3	From C. Goldoni's <i>Il viaggiatore ridicolo</i> , Parma, 1757, A. Mazzoni (P)
5	<i>Quel labbro vermiglio</i>	Gan.	I, 4a	Incl. in P. Guglielmi's <i>Fav. Songs in ... I Viaggiatori Ridicoli</i> , London, [1768]: "Signor Lovattini"
6	<i>Ad un mio sguardo</i>	Emi.	I, 4b	Incl. in P. Guglielmi's <i>Fav. Songs in ... I Viaggiatori Ridicoli</i> , London, [1768]: "Signora Piatti"
7	<i>Delle donne il core è fatto</i>	Liv.	I, 4c	From C. Goldoni's <i>Il viaggiatore ridicolo</i> , Parma, 1757, A. Mazzoni (P); incl. in P. Guglielmi's <i>Fav. Songs in ... I Viaggiatori Ridicoli</i> , London, [1768]: "Signora Maggiore"
8	<i>Riverente a lei m'inchino</i>	Mar.	I, 5a	
9	<i>Io so quel che costumano</i>	Mar.	I, 5b	From [C. Goldoni's] <i>Bertoldo</i> , Venice, 1749 [V. Ciampi] (P); London, Covent Garden, 1755, V. Ciampi (1st part only); incl. in P. Guglielmi's <i>Fav. Songs in ... I Viaggiatori Ridicoli</i> , London, [1768]: "Signora Guadagni"
10	<i>Raccontate mia signora</i>	tutti	I, 6	
11	<i>Io sono un uomo docile</i>	Gia.	II, 1a	From C. Goldoni's <i>Il viaggiatore ridicolo</i> , Parma, 1757, A. Mazzoni (P)
12	<i>So far la semplicità</i>	Liv.	II, 1b	From [C. Goldoni's] <i>Le pescatrici</i> , Venice, 1752 [F. Bertoni] (P); also in Goldoni's <i>La cascina</i> , London, 176, pasticcio (with variants); incl. in P. Guglielmi's <i>Fav. Songs in ... I Viaggiatori Ridicoli</i> , London, [1768]: "Signora Maggiore"
13	<i>È di donna ognor costume</i>	Con.	II, 2	From C. Goldoni's <i>Bertoldo</i> , London, King's Theatre, 1762, V. Ciampi (with variants)
14	<i>Da quel viso prendo un vezzo</i>	Gan.	II, 3b	1st part from C. Goldoni's <i>Le donne vendicate</i> [P: Venice, 1751, G. Cocchi; 1763: N. Piccini]; incl. in P. Guglielmi's <i>Fav. Songs in ... I Viaggiatori Ridicoli</i> , London, [1768]: "Signor Lovattini"
15	<i>Che smania che caldo</i>	Emi.	II, 3b	
16	<i>Ehi signor una parola</i>	Mar.	II, 4a	
17	<i>Sposa mio ben che gusto</i>	Fab.	II, 4b	1st part from G.G. Bottarelli's <i>La famiglia in scompiglio</i> , London, 1762, G. Cocchi (P)
18	<i>Che dolce liquore che amabile frutto</i>	tutti	II, 5a	From C. Goldoni's <i>Il viaggiatore ridicolo</i> , Parma, 1757, A. Mazzoni (P); incl. in P. Guglielmi's <i>Fav. Songs in ... I Viaggiatori Ridicoli</i> , London, [1768].
19	<i>Domandate alla cara marchesa</i>	tutti	II, 5b	From C. Goldoni's <i>Il viaggiatore ridicolo</i> , Parma, 1757, A. Mazzoni (P) (with variants)
20	<i>Alla mia dolce face</i>	Emi.-Con.	III, 1	Incl. in P. Guglielmi's <i>Fav. Songs in ... I Viaggiatori Ridicoli</i> , London, [1768]: "Signor Savoi, Signora Piatti"

I VIAGGIATORI RIDICOLI, TORNATI IN ITALIA		London , 1768 (P)	
21	<i>Ah furbetta maliziosa</i>	Gia.	III,2
22	<i>Mia vita mio bene</i>	Mar.-Gan.	III,3
23	<i>Dissi già che a far l'amore</i>	Liv.	III,4
24	<i>Spiritelli che intorno volate</i>	Gan.-Fab.-Mar.	III,5
25	<i>Or con voi mio bel tesoro</i>	tutti	III,6

From C. Goldoni's *Il viaggiatore ridicolo*, Parma, 1757, A. Mazzoni (P)

Con. = Il conte	Gia. = Giacinto
Emi. = Donna Emilia	Liv. = Livietta
Fab. = Don Fabrizio	Mar. = La marchesa
Gan. = Il cavaliere Gandolfo	

Appendix II - Table 18/B

I viaggiatori ridicoli tornati in Italia

<i>I VIAGGIATORI RIDICOLI, TORNATI IN ITALIA</i> - CASTS		London, 1768 (P)
<i>Parti buffe</i>	<i>La Marchesa</i>	Lavinia Guadagni
		3
	<i>Donna Emilia</i>	?
		2
	<i>Livietta</i>	?
		3
	<i>Il Cavaliere Gandolfo</i>	Giovanni Lovatini
		2
	<i>Don Fabrizio</i>	Andrea Morigi
		2
	<i>Il Conte</i>	?
		2
	<i>Giacinto</i>	Leopoldo De Michele
		3
<i>Duets</i>		
<i>Trios</i>		2
<i>Tutti</i>		1
		5
TOTAL		25
<i>Composer</i>		Pietro Guglielmi
<i>Librettist</i>		C. Goldoni, G.G. Bottarelli (alt.)

GLI AMANTI RIDICOLI [= LI TRE AMANTI RIDICOLI]			Turin, 1762	Vienna, 1765	London, 1768
- PRODUCTIONS					
1	<i>Regna amore e l'allegria</i>	tutti	I, 1	I, 1	
2	<i>Scenda amor nel nostro petto</i>	tutti			I, 1a
3	<i>So che Stella ad ogni istante</i>	Ros.	I, 1b		I, 1b
4	<i>So che il primo affetto</i>	Ros.		I, 1b	
5	<i>Co-co-cosa credete che siamo</i>	Rom.	I, 2	I, 2	I, 1c
6	<i>Ho tanto di testa non se</i>	Oro.	I, 4		I, 2a
7	<i>Oh che flemma benedetta</i>	Oro.		I, 4**	
8	<i>A me si che un bel sposino</i>	Ste.	I, 5*	I, 5	I, 2b*
9	<i>Ve l'ho detto e torno a dire</i>	Fra.	I, 6	I, 6	I, 2c
10	<i>Vo far che suonino</i>	Ono.	I, 9		
11	<i>Cioè id est m'ascolti</i>	Ono.		I, 9	
12	<i>Oh cospettone oh diavolone</i>	Ono.			I, 3
13	<i>Ditele che in fornace</i>	Rid.	I, 10	I, 10	
14	<i>Al mio bentu le dirai</i>	Rid.			I, 4**
15	<i>Cosa son queste contese</i>	tutti	I, 14	I, 14	I, 5
16	<i>Eh signori che facciamo</i>	Oro.	II, 2		II, 1
17	<i>Sapeva ben da giovinetto</i>	Ono.	II, 4		II, 2 (Rom.?)
18	<i>Non fo chi mi tiene</i>	Ono.		II, 4	
19	<i>Siete un toco in verità</i>	Ros.	II, 5		II, 3a
20	<i>Voi siete amabile</i>	Ros.		II, 5	
21	<i>Finché si vive</i>	Fra.	II, 6	II, 6	
22	<i>Or saprò che cosa</i>	Fra.			II, 3b
23	<i>Vaghe aurete che intorno spirite</i>	Rom.	II, 7		
24	<i>Rasserena questo cuore</i>	Rom.		II, 7	
25	<i>Vieni fuor bel viso amato</i>	Rom.			II, 4a
26	<i>Chi non caderebbe a quelli sguardi</i>	Ono.	II, 8		
27	<i>Nenna tè vorria da no taralluccio</i>	Ono.		II, 8	
28	<i>Chi ha trovato un cor ferito</i>	Rid.	II, 9		II, 4b (Ono.)

Appendix II - Table 19/A

Gli amanti ridicoli

	GLI AMANTI RIDICOLI [= LITRE AMANTI RIDICOLI]	Turin, 1762	Vienna, 1765	London, 1768
	- PRODUCTIONS			
29	<i>Mio tesoro per te moro</i>	Ono.		
30	<i>Oh maladetti questo è un'imbroglia</i>	Rom-Ono-Ste.	II,9	
31	<i>Cari quegli occhi languidi</i>	Ste.		II,4c
32	<i>La maniera a me non piace</i>	Ste.	II,12	
33	<i>Quell'occhietto amorosetto</i>	Ste.		II,4d*
34	<i>Ohime che in sen le chiacchiere</i>	Oro.	II,14**	
35	<i>Delle donne in generale</i>	Ono.		II,5
37	<i>Tergi le belle luci consolati</i>	Rid.	II,16	II,6**
38	<i>Se la nipote vorrà marito</i>	tutti	II,18	II,7
39	<i>Fatta e la pace</i>	tutti	III,1a	III,1a
40	<i>Da quel labbrin vezzoso</i>	Ono.		
41	<i>Da quel visino</i>	Ono.	III,1b	
42	<i>Ah che non veggio l'ora</i>	Oro.	III,3	III,1b
43	<i>I cari nipotini</i>	Oro.	III,3**	
44	<i>Tu lo sai nè mel vuoi dire</i>	Ros.-Rom.		
45	<i>Io lo sposo sarò</i>	Rom.	III,5	
46	<i>Qua tutti due la mano</i>	Ste.		III,1c*
47	<i>Con un sposino a lato</i>	Fra.	III,6	
48	<i>Son troppo vergognosa</i>	Fra.		III,1d
49	<i>Che bel contento</i>	Ono.		III,2a
50	<i>Sei pur cara sei pur bella</i>	Rom.		III,2b
51	<i>Donzelle graziose se siete</i>	Ros.	III,7	
52	<i>Fanciullina tenerella</i>	Ros.		III,2c
53	<i>Te lo dico in confidenza</i>	Rid.-Ste.	III,8	
54	<i>Ah poichè pietà non senti</i>	Rid.-Ste.		III,3a
55	<i>Scenda Imene col be laccio</i>	tutti	III,9	III,3b

Fra. = Franchetta	Rom. = Rombo
Ono. = Onofrio	Ros. = Rosina
Oro. = Orontes	Ste. = Stella
Rid. = Ridolfo	

* = aria sung by Lavinia Guadagni

** = aria sung by Giovanni Lovattini

Appendix II - Table 19/B

Gli amanti ridicoli

	GLI AMANTI RIDICOLI [= LI TRE AMANTI RIDICOLI] - ORIGIN LONDON ARIAS		Turin, 1762	Vienna, 1765	London, 1768	
1	<i>Ve l'ho detto e torno a dire</i>	Fra.	I,6	I,6	I,2c	
2	<i>Or saprò che cosa</i>	Fra.			II,3b	
3	<i>Son troppo vergognosa</i>	Fra.			III,1d	London libr.: "poetry by Bottarelli"
4	<i>Oh cospettone oh diavolone</i>	Ono.			I,3	
5	<i>Sapeva ben da giovinetto</i>	Ono.	II,4		II,2 (Rom.?)	
6	<i>Delle donne in generale</i>	Ono.			II,5	
7	<i>Che bel contento</i>	Ono.			III,2a	From [C. Goldoni's] <i>Bertoldo</i> , Venice, 1749 [V. Ciampi] (P); London, 1762, V. Ciampi; London libr.: "poetry by Bottarelli"
8	<i>Ho tanto di testa non se</i>	Oro.	I,4		I,2a	
9	<i>Eh signori che facciamo</i>	Oro.	II,2		II,1	
10	<i>Ah che non veggio l'ora</i>	Oro.	III,3		III,1b	London libr.: "poetry by Bottarelli"
11	<i>Al mio bento le dirai</i>	Rid.			I,4**	Also in C. Goldoni's <i>Il filosofo di campagna</i> , Venice, 1756, B. Galuppi
12	<i>Chi ha trovato un cor ferito</i>	Rid.	II,9		II,4b (Ono.)	
13	<i>Tergi le belle luci consolati</i>	Rid.		II,16	II,6**	
14	<i>Co-co-cosa credete che siamo</i>	Rom.	I,2	I,2	I,1c	
15	<i>Vieni fuor bel viso amato</i>	Rom.			II,4a	
16	<i>Sei pur cara sei pur bella</i>	Rom.			III,2b	London libr.: "poetry by Bottarelli"
17	<i>So che Stella ad ogni istante</i>	Ros.	I,1b		I,1b	
18	<i>Siete un loco in verità</i>	Ros.	II,5		II,3a	
19	<i>Fanciullina tenerella</i>	Ros.			III,2c	London libr.: "poetry by Bottarelli"
20	<i>A me si che un bel sposino</i>	Ste.	I,5*	I,5	I,2b*	
21	<i>Quell'occhietto amorosetto</i>	Ste.			II,4d*	
22	<i>Quà tutti due la mano</i>	Ste.			III,1c*	London libr.: "poetry by Bottarelli"
23	<i>Ah poichè pietà non senti</i>	Rid.-Ste.			III,3a	Also in <i>Il mercato di Malmantile</i> , London, 1761: Fav. Songs in ... <i>Il mercato di Malmantile</i> ; London libr.: "by Bottarelli"
24	<i>Oh maladetti questo è un'imbroglio</i>	Rom.-Ono.-Ste.			II,4c	London libr.: "poetry by Bottarelli and music by Alessandri"
25	<i>Scenda amor nel nostro petto</i>	tutti			I,1a	London libr.: "music by Alessandri"
26	<i>Cosa son queste contese</i>	tutti	I,14	I,14	I,5	
27	<i>Se la nipote vorrà marito</i>	tutti	II,16	II,18	II,7	Turin: only 2nd part: "Ti farò ben io tacer"
28	<i>Fatta è la pace</i>	tutti	III,1a	III,1a	III,1a	London libr.: "poetry by Bottarelli"
29	<i>Scenda Imene col be laccio</i>	tutti	III,8	III,9	III,3b	London libr.: "poetry by Bottarelli"

GLI AMANTI RIDICOLI (= LI TRE AMANTI RIDICOLI) - CASTS				
<i>Parti buffe</i>	<i>Orontes</i>	<i>Turin, 1762</i>	<i>Vienna, 1765</i>	<i>London, 1768</i>
		Ludovico Felloni 3	Giovanni Lovatini 3	Leopoldo De Michele 3
	<i>Stella</i>	Lavinia Guadagni 2	Giovanna Baglioni 2	Lavinia Guadagni 3
	<i>Franchetta</i>	M. Parisini 3	A.M. Cataldi 3	Anna Gori 3
	<i>Ridolfo</i>	G. Dalpini 2	Filippo Laschi 2	Giovanni Lovatini 2
	<i>Onofrio</i>	G. Caribaldi 4	Francesco Carattoli 5	Andrea Morigi 4
	<i>Rombo</i>	B. Gherardi 2	G. Andreoli 3	G.B. Bassanese 4
	<i>Rouina</i>	Angela Guadagni 2	Costanza Baglioni 3	Margherita Gibetti 3
<i>Duet</i>		2	1	1
<i>Trio</i>		/	/	1
<i>Tutti</i>		5	5	5
TOTAL		25	27	29
<i>Composer</i>		Baldassare Galuppi		
<i>Librettist</i>		Antonio Galuppi	/	B. Galuppi, F. Alessandri A. Galuppi, G. Bottarelli

Appendix II - Table 20/A

Le donne vendicate

	<i>LE DONNE VENDICATE - PRODUCTIONS</i>	Rome, 1763 (P)	Vienna, 1765	London, 1769	Paris, 1779
1	<i>Giusto amor te solo invoco</i>	Vio.		I,1a	
2	<i>Qual rio dal mar si parte</i>	Ric.		I,1b	
3	<i>Del cielo è dolce dono</i>	Vio.		I,1c	
4	<i>Questi fiori onor d' aprile</i>	Lin.-Aur.	I,1a	I,2a	I,1
5	<i>Un guerriero giovinetto</i>	Aur.	I,1b	I,2b	I,1b
6	<i>Sono bello io già lo so</i>	Bel.	I,3a*	I,3a*	I,3
7	<i>Quel dar di tanto in tanto</i>	Bel.	I,3b*	I,3b*	
8	<i>Pietade sol chiedo</i>	Bel.	I,3d*		
9	<i>Io vi dico che le spese</i>	Fer.	I,4	I,5	
10	<i>Ero ancora di tenera</i>	Fer.	I,5	I,4	
11	<i>Donne donne non temete</i>	Fer.	I,5		
12	<i>Le povere donne son tanto</i>	Lin.	I,6	I,5	I,7
13	<i>Dirò che son le donne</i>	Bel.	I,7*	III,2a*	
14	<i>Le sono obbligatissima</i>	tutti	I,9	I,6	I,12
15	<i>Io voglio per mia</i>	Tib.		II,1	
16	<i>Non voglio che peniate</i>	Dor.		II,2	
17	<i>Vedo che m'ami e vedo</i>	Vio.		II,3a	
18	<i>Vicino al mio bene</i>	Ric.		II,3b	
19	<i>Donne mie noi stiam l'offese</i>	Lin.-Aur.	II,1a	II,4a	
20	<i>Attento sotto un albero</i>	Lin.	II,1b	II,4b	
21	<i>Per esempio se il nemico</i>	Fer.	II,2	II,5	I,6
22	<i>Si l'ho detto lo ridico</i>	tutti	II,3	II,6a	I,8
23	<i>Cara quest'occhi miei a pena</i>	Bel.	II,4*		I,9
24	<i>Andrò nell'Allemagna</i>	Bel.		II,6b*	
25	<i>Mesta e flebile</i>	Bel.			
26	<i>Amar senza modestia</i>	Bel.			I,10
27	<i>Infelice poveri uomini</i>	Aur.	II,5	II,7	
28	<i>Tutto per voi son pronto eccomi</i>	Bel.-Lin.	II,6		

	LE DONNE VENDICATE - PRODUCTIONS	Rome, 1763 (P)	Vienna, 1765	London, 1769	Paris, 1779
29	<i>Venga pur che bel piacere</i>	tutti			
30	<i>Fidi amanti</i>	Ric.	II,7	II,8 III,1	
31	<i>Non si dà maggior</i>	Vio.		III,1b	
32	<i>Giuro ma pria si scost</i>	Fer.		III,2b	
33	<i>Bricconcelli disgraziati</i>	Aur.		III,2c	
34	<i>Tutto per voi farò</i>	Bel-Lin.		III,3	
35	<i>Che bel piacer</i>	tutti		III,4	

Aur. = Aurelia Bel. = Conte Bellezza Dor. = Dorina Fer. = Ferramonte	Lin. = Lindora Ric. = Riccardo Tib. = Tiburzio Vio. = Violante
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* = aria sung by Giovanni Lovatini

Appendix II - Table 20/B

Le donne vendicate

	LE DONNE VENDICATE - ORIGIN LONDON ARIAS		Rome, 1763 (P)	Vienna, 1765	London, 1769	
1	Un guerriero giovinetto	Aur.	I,1b	I,1b	I,2b	London libr.: "poetry by G. Pizzi"
2	Infelice poveri uomini	Aur.	II,5	II,5	II,7	London libr.: "poetry by G. Pizzi"
3	Bricconcelli disgraziati	Aur.			III,2c	London libr.: "poetry by Bottarelli"; from C. Goldoni's <i>Le donne vendicate</i> [P: Venice, 1751, G. Cocchi; 1763: N. Piccinni]
4	Sono bello io già lo sò	Bel.	I,3a*	I,3a*	I,3a*	London libr.: "poetry by G. Pizzi"
5	Quel dar di tanto in tanto	Bel.	I,3b*	I,3b*	I,3b*	Incl. in N. Piccinni's <i>Fav. songs in ... Le donne Vendicate</i> , London, [1769]; London libr.: "poetry by G. Pizzi"
6	Mesta e flebile	Bel.			II,6b*	London libr.: "poetry by G. Pizzi"
7	Dirò che son le donne	Bel.	I,7*	I,7*	III,2a*	London libr.: "poetry by Bottarelli"
8	Non voglio che pensate	Dor.			II,2	London libr.: "poetry by G. Pizzi"
9	Io vi dico che le spese	Fer.	I,4	I,4	I,5	London libr.: "poetry by G. Pizzi"
10	Ero ancora di tenera	Fer.	I,5		I,4	London libr.: "poetry by G. Pizzi"
11	Per esempio se il nemico	Fer.	II,2		II,5	London libr.: "poetry by G. Pizzi"
12	Giuro ma pria si acosti	Fer.			III,2b	London libr.: "poetry by Bottarelli"
13	Le povere donne son tanto	Lin.	I,6	I,6	I,5	London libr.: "poetry by G. Pizzi"
14	Attento sotto un'albera	Lin.	II,1b	II,1b	II,4b	London libr.: "poetry by G. Pizzi"
15	Qual rio dal mar si parte	Ric.			I,1b	Incl. in N. Piccinni's <i>Fav. Songs in ... Le donne Vendicate</i> , London, [1769]; London libr.: "poetry by G. Pizzi"
16	Vicino al mio bene	Ric.			II,3b	London libr.: "poetry by G. Pizzi"
17	Fidi amanti	Ric.			III,1	London libr.: "poetry by Bottarelli"; 1st part from <i>Il tutore e la pupilla</i> , London, 1762
18	Io voglio per mia	Tib.			II,1	London libr.: "poetry by G. Pizzi"
19	Giusto amor te solo invoco	Vio.			I,1a	London libr.: "poetry by G. Pizzi"
20	Del cielo è dolce dono	Vio.			I,1c	Incl. in N. Piccinni's <i>Fav. Songs in ... Le donne Vendicate</i> , London, [1769]; London libr.: "poetry by G. Pizzi"
21	Vedo che m'ami e vedo	Vio.			II,3a	London libr.: "poetry by G. Pizzi"
22	Non si dà maggior	Vio.			III,1b	London libr.: "poetry by Bottarelli"

	LE DONNE VENDICATE - ORIGIN LONDON ARIAS	Rome, 1763 (P)	Vienna, 1765	London, 1769
23	<i>Questi forti onor d'aprile</i>	I,1a	I,1a	London libr.: "poetry by G. Pizzi"
24	<i>Donne mie noi siam l'offese</i>	II,1a	II,1a	London libr.: "poetry by G. Pizzi"
25	<i>Tutto per voi farò</i>			London libr.: "poetry by Bottarelli"; also in C. Goldoni's and G.G. Bottarelli's <i>La buona figliuola maritata</i> , London, 1767, N. Piccini
26	<i>Le sono obbligatissima</i>	I,9	I,9	London libr.: "poetry by G. Pizzi"
27	<i>Si l'ho detto lo ridico</i>	II,3	II,3	London libr.: "poetry by G. Pizzi"
28	<i>Venga pur che bel piacere</i>	II,7	II,7	London libr.: "poetry by G. Pizzi"
29	<i>Che bel piacer</i>			London libr.: "poetry by Bottarelli"; from C. Goldoni's <i>Le donne vendicate</i> [P: Venice, 1751, G. Cocchi; 1763: N. Piccini]

Appendix II - Table 20/C

Le donne vendicate

LE DONNE VENDICATE - CASTS		Rome, 1763 (P)	Vienna, 1765	London, 1769	Paris, 1779
<i>Parti serie</i>	<i>Violante</i>	/	/	Teresa Giacomazzi 4	/
	<i>Riccardo</i>	/	/	Domenico Luciani 3	/
<i>Parti buffe</i>	<i>Lindora</i>	Gaetano Farnassi 2	Giovanna Baglioni 2	Lavinia Guadagni 2	Rosina Balioni 1
	<i>Conte Bellezza</i>		Giovanni Lovattini 5		Signor Viganoni 3
	<i>Aurelia</i>	Giuseppe Marrocchini 2	Costanza Baglioni 2	Anna Gori 3	Signora Farnesi 1
	<i>Ferramonte</i>	Francesco Battisti 3	Francesco Carattoli 2	Andrea Morigi 4	Signor Gherardi 1
	<i>Tiburzio</i>	/	/	Gio. Bat. Bassanese 1	/
	<i>Dorina</i>	/	/	Margherita Gibetti 1	/
<i>Duets</i>		/	/		/
<i>Tutti</i>		3	2	3	1
<i>TOTAL</i>		3	3	4	2
<i>Composer</i>		17	16	29	9
<i>Librettist</i>		[Niccolò Piccinni] [Carlo Goldoni]	/	N. Piccinni / dir.: F. Alessandri G.G. Pizzi (I+II), G.G. Bottarelli (III)	Niccolò Piccinni /

Appendix II - Table 21/A

Il re alla caccia

	IL RE ALLA CACCIA - PRODUCTIONS	Venice, 1763	Barcelona, 1764	London, 1769	Dresden, 1770
1	<i>Cervi leggeri</i>	1,1a	1,1a		1,1
2	<i>E viva il Rè</i>	tutti		1,1a	
3	<i>Dirò quanto vorrà</i>	tutti		1,1c	
4	<i>Se di me</i>	Pas.		1,2a	
5	<i>Sti Milordo mio garbato</i>	Gia.		1,2b	
6	<i>Se di sangue</i>	Gio.	1,1b		1,1
7	<i>Forza d'amor</i>	Lur.		1,2c	
8	<i>Innocente sai ch'io</i>	Lur.		1,3	
9	<i>Se di grazia</i>	tutti		II,1	
10	<i>Bella virtù v'insegni</i>	Lur.		II,2a	1,3
11	<i>Se gli uomini</i>	Enr.	1,3	II,2b	
12	<i>Bellezze stizzose</i>	Bet.			1,4
13	<i>Se il terren resiste ingrato</i>	Ric.			
14	<i>Se all'amor</i>	Mar.			1,5
15	<i>Corpo di bacco</i>	Mar.	1,4	II,2c	
16	<i>Ahi meschino</i>	Gio.	1,5		
17	<i>Voleo dirvi</i>	Gio.		II,3a	
18	<i>Milordino mi volevi</i>	Lis.	1,6	II,3b	
19	<i>Guardami un poco</i>	Gia.	1,8a	II,4a	1,9a
20	<i>Mia cara Giannina</i>	Gio.	1,8b	II,4b	1,9b
21	<i>Vi son delle ragazze</i>	Gio.			
22	<i>Che ingiustizia</i>	Ric.		II,5	
23	<i>Uominacci traditori</i>	Gia.	1,10		1,10
24	<i>Perchè vogliamo</i>	Gia.		II,6a	
25	<i>Quando penso</i>	Pas.	1,12	II,6b	1,13
26	<i>Chi va là</i>	1,14	1,13	II,7	1,14
27	<i>Infelice io son</i>	II,1	II,1	III,2a (Pas.-Ric.-Lur.)	II,1
28	<i>Ah in sì fatal momento</i>	II,2	II,2	III,1a	
29	<i>Figurate che voi</i>	Enr.			II,2
30	<i>Fuori guardie</i>	Enr.	II,3	III,1b	II,3
31	<i>A quest' ora</i>	II,6	II,6		II,6

Appendix II - Table 21/A

Il re alla caccia

	IL RE ALLA CACCIA - PRODUCTIONS	Venice, 1763	Barcelona, 1764	London, 1769	Dresden, 1770
32	<i>Può minacciar</i>	Lur.	II,7	III,2b	II,7
33	<i>Per tutto ove</i>	Pas	II,8	III,2c	II,8
34	<i>Fra l'orror di queste selve</i>	Mar	II,9	III,2d	II,9
35	<i>Bella cosa</i>	Gia.	II,10a	III,3a	II,10
36	<i>L'amor è dolce</i>	Lis -Gia.	II,10b	III,3b	II,11
37	<i>Se tu brami</i>	Gia.-Gio.		III,4	
38	<i>Una cosa fastidiosa</i>	Lis.	II,12	I,1b	II,11 (Gia.)
39	<i>In questo mondo</i>	Gio.	II,14		II,13
40	<i>Sarebbe uno spreposito</i>	Lis.	II,15a	III,3c	II,15
41	<i>Sire perdon</i>	tutti	II,15b	III,5	II,14
42	<i>Per esempio l' esercizio</i>	Pas.	III,1		
43	<i>Egli è reo</i>	Ric.	III,2		
44	<i>Bastami il don per ora</i>	Lur.-Mar	III,5		
45	<i>Di quella mano</i>	Lur.-Mar			
46	<i>Son la sposa</i>	Gia.	III,5		III,5
47	<i>Oh cospetto della luna</i>	Lis.	III,7		III,6
48	<i>Se rallentate</i>	Enr	III,9		
49	<i>Mi fu da chi v' ha</i>	Enr	III,9		
50	<i>Sposina mia diletta</i>	Gio -Gia	III,10		III,7 (tutti)
51	<i>Sotto i reali</i>	tutti	III,11		
		III,12	III,11		

Bet = Betsey
 Enr = Enrico
 Gio = Giannina
 Lis = Lusetta

Lur = Lord Lurewell
 Mar = Miledi Marignon
 Pas = Pascale
 Ric = Riccardo

IL RE ALLA CACCIA - ORIGIN LONDON ARIAS		Venice, 1763 (P)	Barcellona, 1764	London, 1769	
1	<i>Se gli uomini</i>	Bat.		II,2b	
2	<i>Bella virtù s'insegna</i>	Enr.	I,4	II,2a	Incl. in F. Alessandri's <i>Fav. Songs in ... Il Re alla Caccia</i> , London, [1769]
3	<i>Infelice io son</i>	Enr.	II,2	III,1a	Incl. in F. Alessandri's <i>Fav. Songs in ... Il Re alla Caccia</i> , London, [1769]
4	<i>Se di me</i>	Gia.		I,2a	From [C. Goldoni's] <i>Bertoldo</i> , Venice, 1749 [V. Ciampi] (P)
5	<i>Milordino mi volevi</i>	Gia.	I,9a	II,4a	Incl. in F. Alessandri's <i>Fav. Songs in ... Il Re alla Caccia</i> , London, [1769]; MS score in GB-Lbl Add. 29964, f. 151: "Alessandri"
6	<i>Uominacci traditori</i>	Gia.		II,6a	
7	<i>Bella cosa</i>	Gia.	II,10a	III,3a	
8	<i>Si Milordo mio garbato</i>	Gio.		I,2b	Also in C. Goldoni's <i>Bertoldo</i> , London, 1762, V. Ciampi
9	<i>Ahi meschino</i>	Gio.		II,3a	
10	<i>Guardami un poco</i>	Gio.	I,9b	II,4b	
11	<i>Una cosa fastidiosa</i>	Lis.	II,12	I,1b	
12	<i>Voleo dirvi</i>	Lis.	I,7	II,3b	
13	<i>Sarebbe uno spreposito</i>	Lis.	II,15	III,3c	
14	<i>Forza d'amor</i>	Lur.		I,2c	From C. Goldoni's <i>I bagni d'Abano</i> [P: Venice, 1753, B. Galuppi, D. Fischietti]
15	<i>Se di grazie</i>	Lur.		II,1	MS score in GB-Lbl Add. 29964, f. 127: "Alessandri"
16	<i>Può minacciar</i>	Lur.	II,7	III,2b	
17	<i>Se all'amor</i>	Mar.	I,4	II,2c	
18	<i>Fra l'orror di queste selve</i>	Mar.	II,9	III,2d	Incl. in F. Alessandri's <i>Fav. Songs in ... Il Re alla Caccia</i> , London, [1769]
19	<i>Diro quanto vorà</i>	Pas.		I,1c	MS score in GB-Lbl Add. 29964, f. 133: "Alessandri"
20	<i>Perché vogliamo</i>	Pas.	I,13	II,6b	
21	<i>Per tutto ove</i>	Pas.	II,8	III,2c	
22	<i>Vi son delle ragazze</i>	Ric.		II,5	From C. Goldoni's <i>I portentosi effetti</i> [P: Venice, 1752, G. Scarlatti]
23	<i>Figurate che voi</i>	Gio.-Enr.	II,3	III,1b	
24	<i>Chi va là</i>	Gio.-Pas.	II,1	III,2a (Pas.-Ric.-Lur.)	
25	<i>Se tu brami</i>	Gia.-Gio.		III,4	
26	<i>L'amor è dolce</i>	Lis.-Gio.	II,10b	III,3b	Incl. in F. Alessandri's <i>Fav. Songs in ... Il Re alla Caccia</i> , London, [1769]
27	<i>E viva il Rè</i>	tutti		I,1a	
28	<i>Innocente sai ch'io</i>	tutti		I,3	
29	<i>Quando penso</i>	tutti	I,14	II,7	From C. Goldoni's <i>Il paese della Cuccagna</i> [P: Venice, 1750, B. Galuppi]
30	<i>Sire perdon</i>	tutti	II,17	III,5	

Appendix II - Table 21/C

Il re alla caccia

IL RE ALLA CACCIA - CASTS		Venice, 1763 (P)	Barcelona, 1764	London, 1769	Dresden 1770 (no cast)
<i>Parti serie</i>	<i>Enrico IV</i>	Benedetto Bianchi	Domenica Lambertina	Domenico Luciani	?
		3	3	2	2
	<i>Miledi Mangnon</i>	Teresa Pasi	Rosa Scarnavini	Teresa Giacomazzi	?
		3	2	2	2
	<i>Lord Lurewell [Milord Fideingh]</i>	Ferdinando Passini	Marianna Domenichini	G.B. Bassanese	?
		2	2	3	2
<i>Parti buffe</i>	<i>Giorgio</i>	Domenico Deangelis	Gaetano Baldi	Giovanni Lovattini	?
		3	3	3	3
	<i>Giannina</i>	Rosa Barattieri	Geltrude Allegretti	Lavinia Guadagni	?
		5	4	4	5
	<i>Pascale</i>	Giuseppe Pinetti	Luigi Torriani	Andrea Morigi	?
		4	4	3	3
	<i>Lisetta</i>	Anna Maria Janni	Vittoria Zurlini	Anna Gori	?
		4	3	3	2
	<i>Betsey</i>	/	/	Margherita Gibetti	/
		/	/	1	/
	<i>Riccardo</i>	Camilla Pasi	/	Leopoldo De Michele	
		2	/	1	1
<i>Duets</i>		4	4	3	4
<i>Trio</i>		/	/	1	/
<i>Tutti</i>		3	4	4	4
TOTAL		33	29	30	28
<i>Composer</i>		Baldassare Galuppi		Felice Alessandri	Baldassare Galuppi
<i>Librettist</i>		Carlo Goldoni	/	C. Goldoni, G.G. Bottarelli	Carlo Goldoni

	NANETTA E LUBINO - PRODUCTIONS		London, 1769 (F)
1	<i>Già la greggia al pasco usato</i>	tutti	I,1a
2	<i>La bella Nanetta</i>	Pod.	I,1b
3	<i>Per mio conforto invano</i>	Aca.	I,2
4	<i>Per la cara mia Nanetta</i>	Lub.	I,3a
5	<i>Va la piccola brunetta</i>	Nan.	I,3b
6	<i>Quell'augellin che fido</i>	Lub.	I,3c
7	<i>Fin quand'ero piccina</i>	Nan.	I,4
8	<i>Amor che il vero affetto</i>	Sel.	I,5
9	<i>Vagabonda farfalla</i>	Sil.	I,6
10	<i>Ogni moto dell'amata</i>	Alp.	I,7
11	<i>I dolci sorrisi</i>	Lub.-Nan.-Pod.	I,8
12	<i>Io per me son sempre stato</i>	Gio.	II,1
13	<i>Le fanciulle tenerine</i>	Isa.	II,2
14	<i>Sì vedrai l'aspre tempeste</i>	Pod.	II,3
15	<i>Ah Lubin se fosse vero</i>	Nan.	II,4
16	<i>Mutati in ore flebili</i>	Lub.	II,5
17	<i>Le ragazze d'oggi</i>	Sil.	II,6
18	<i>Palesate amiche piante</i>	Sel.	II,7
19	<i>Vi prometto e vi assicuro</i>	Lub.	II,8
20	<i>Da un sol tuo sguardo tenero</i>	Sel.	II,9
21	<i>Ah s'è ver pietose</i>	Pod.	II,10
22	<i>Rasserenati Nanetta</i>	tutti	II,11
23	<i>Signor io sono il giudice</i>	Pod.	III,1
24	<i>Se non credi al rio periglio</i>	Sel.	III,2

Appendix II - Table 22/A

Nanetta e Lubino

	NANETTA E LUBINO - PRODUCTIONS		London, 1769 (P)
25	<i>Si delegua ai rai pietosi</i>	Aca.	III,3
26	<i>Se all'ardor degli occhi miei</i>	Nan.-Lub.	III,4
27	<i>La pace nel seno</i>	tutti	III,5

Aca. = Acasto
Alp. = Alpino
Gio. = Giocondo
Isa. = Isabella
Lub. = Lubino

Nan. = Nanetta
Pod. = Il podestà
Sel. = Selmira
Sil. = Silvia

Nanetta e Lubino

NANETTA E LUBINO - CASTS		London, 1769 (P)
<i>Parti serie</i>	<i>Acasio</i>	Domenico Luciano 2
	<i>Selmira</i>	Teresa Giacomazzi 4
<i>Parti buffe</i>	<i>Nanetta</i>	Lavinia Guadagni 3
	<i>Lubino</i>	Giovanni Lovattini 4
	<i>Il Podestà</i>	Andrea Morigi 4
	<i>Giocondo</i>	Leopoldo De Michele 1
	<i>Isabella</i>	Margherita Gibetti 1
	<i>Silvia</i>	Anna Gori 2
	<i>Alpino</i>	Gio. Battista Bassanese 1
<i>Duets</i>		1
<i>Trios</i>		1
<i>Tutti</i>		1
<i>TOTAL</i>		3
<i>Composer</i>		27
<i>Librettist</i>		Gaetano Pugnani Carlo Francesco Badini

Appendix II - Table 23/A

Lo speciale

	LO SPECIALE - PRODUCTIONS	Venice, 1754 (P)	Turin, 1763	London, 1769
1	Tutto il giorno	Men.	1,1*	1,1a*
2	Ho poco capitale	Cec.	1,2	1,1b
3	Il fatto è descritto	Sem.	1,3	
4	Per esempio verbi	Sem.		
5	Questa è un'altra novità	Sem.	1,5	III,2a
6	Per quel che ha mal	Sem.		1,2a
7	Pochi san lo stato	Men.	1,6*	
8	Da quei vogli amati	Men.		1,2b*
9	Luci vezzose	Luc.	1,7	1,3
10	Come in distanza	Luc.		
11	Per lei fra	Alb.	1,8	
12	E pena troppo barbara	Alb.	1,9	
13	Caro Folpino	Alb.		1,4
14	Oh quest'è bella	Gri.		1,5a**
15	Amore nel mio petto	Gri.	1,10**	
16	Sento il cor	Vol.		1,5b
17	Ho fatta la fatica	Vol.	1,11	
18	Quanti son di	Men.	1,12*	
19	Un certo tutore	Men.-Gri.-Sem.	1,13	1,6
20	Con destra ardita	Vol.	II,1	II,1a
21	Se volete che in vita	Luc.	II,2	II,1b
22	Ragazzaccio che	Luc.		
23	Non so chi mi	Sem.	II,3	
24	È un non	Sem.	II,3	II,2a
25	Nacqui gli affanni	Alb.	II,4	
26	Ah se in un mar	Alb.		
27	Questi uomini villani	Alb.		II,2b
28	No crudele	Cec.	II,6	II,3a
29	Ah crudel vuol	Gri.	II,7	II,3b**
30	Son incerto	Gri.	II,7**	
		Men.	II,8	

	LO SPEZIALE - PRODUCTIONS	Venice, 1754 (P)	Turin, 1763	Londra, 1769
31	<i>Quel dar di tanto in tanto</i>	Men.	II, 8*	
32	<i>Già la morte</i>	Men.		II, 3c*
33	<i>Con la presente</i>	tutti	II, 11	II, 4
34	<i>Parlar più non</i>	Alb.	III, 1	
35	<i>Si ben mio</i>	Alb.	III, 1	
36	<i>T'amo bell'idol</i>	Alb.		III, 1a
37	<i>Son uomo generoso</i>	Sen.	III, 2	
38	<i>Amor sagace</i>	Luc.		
39	<i>Tu sai che</i>	Luc.	III, 3	
40	<i>A un core</i>	Luc.		III, 2b
41	<i>Benché sia contadina</i>	Cec.	III, 4	
42	<i>No per certo</i>	Cec.		III, 3
43	<i>Deh per pietà</i>	Gri.-Men.		
44	<i>Se è ver</i>	Gri.-Men.	III, 5*/**	
45	<i>Ecco di fede</i>	Gri.-Men.		III, 4*/**
46	<i>Salamellica Semprugna</i>	Vol.	III, 6	III, 5a
47	<i>Signor Sempronio</i>	tutti	III, 7 III, 8	III, 5b

Alb. = Albina
Cec. = Cecchina
Gri. = Grilletta
Luc. = Lucindo

Men. = Mengone
Sen. = Sempronio
Vol. = Volpino

* = aria sung by Giovanni Lovattini
** = aria sung by Lavinia Guadagni

Appendix II - Table 23/B

Lo speciale

LO SPECIALE - ORIGIN LONDON ARIAS		Venice, 1754 (P)	Turin, 1763	London, 1769	
1	<i>È pena troppo barbara</i>	Alb.		I,4	1st part also in P. Metastasio's, <i>Antigono</i> , Rome, 1766, T. Traetta
2	<i>Ah se in un mar</i>	Alb.		II,2b	
3	<i>T'amo bell'idol</i>	Alb.		III,1a	
4	<i>Ho poco capitale</i>	Cec.	I,2	I,1b	
5	<i>Questi uomini villani</i>	Cec.	II,6	II,3a	
6	<i>Nò per certo</i>	Cec.		III,3	
7	<i>Caro Volpino</i>	Gri.	I,10	I,5a	
8	<i>No crudele</i>	Gri.	II,7	II,3b	
9	<i>Da quei vaghi amati</i>	Luc.	I,7	I,3	
10	<i>Con destra ardita</i>	Luc.	II,2	II,1b	
11	<i>A un core</i>	Luc.		III,2b	
12	<i>Tutto il giorno</i>	Men.	I,1	I,1a	
13	<i>Pochi san lo stato</i>	Men.		I,2b	Also in C. Goldoni's <i>La fiera di Sinaglia</i> , Bologna, 1761 (with variants)
14	<i>Già la morte</i>	Men.		II,3c	
15	<i>Per esempio verbi</i>	Sem.	I,5	III,2a	
16	<i>Questa è un'altra novità</i>	Sem.		I,2a	
17	<i>Non so chi mi</i>	Sem.		II,2a	
18	<i>Amore nel mio petto</i>	Vol.	I,11	I,5b	
19	<i>Un certo tutore</i>	Vol.	II,1	II,1a	
20	<i>Salamelicca Semprugna</i>	Vol.	III,6	III,5a	
21	<i>Ecco di fede</i>	Gri.-Men.		III,4	
22	<i>Quanti son di</i>	Men.-Gri.-Sem.	I,13	I,6	Also in C. Goldoni's <i>Il filosofo di campagna</i> , Modena, 1758, B. Galuppi
23	<i>Con la presente</i>	tutti	II,11	II,4	
24	<i>Signor Sempronio</i>	tutti	III,7	III,5b	

LO SPEZIALE - CASTS		Venice, 1754 (P) [no cast]	Turin, 1763	London, 1769
<i>Parti serie</i>	<i>Albina</i>	?	Anna Boselli	[Teresa Giacomazzi?]
		3	3	3
	<i>Lucindo</i>	?	Luigi Bracci	[Domenico Luciani?]
		3	3	3
<i>Parte buffi</i>	<i>Mengone</i>	?	Giovanni Lovatini	[Giovanni Lovatini?]
		3	4	3
	<i>Griletta</i>	?	Lavinia Guadagni	[Lavinia Guadagni?]
		2	2	2
	<i>Sempronio</i>	?	Francesco Carattoli	[Andrea Morigi?]
		2	3	3
	<i>Cecchina</i>	?	[Morigi]	[Anna Gori?]
		3	3	3
	<i>Yolpino</i>	?	[Rossi]	[G.B. Bassanese?]
		3	3	3
<i>Duets</i>		1	1	1
<i>Trios</i>		1	1	1
<i>Tutti</i>		2	2	2
TOTAL		23	25	24
<i>Composer</i>		Vicenzo P	[D] & Domenico Fischietti (II, III)	
<i>Librettist</i>		Carlo Goldoni	/	

Appendix II - Table 24/A

Le serve rivali

LE SERVE RIVALI - ORIGIN LONDON ARIAS			London, 1769
1	<i>Soffia e bevi a poco a poco</i>	tutti	I, 1a
2	<i>Se parto ben mio</i>	Giac.	I, 1b
3	<i>Il core nel petto</i>	Pal.	I, 2
4	<i>Come fanno tante</i>	Giac.	I, 3
5	<i>Alla mia bella sfida</i>	Gri.	I, 4
6	<i>L' amore è un chitarrone</i>	Gian.	I, 5
7	<i>Non fidi al mar che freme</i>	Lea.	I, 6a
8	<i>È pena troppo barbara</i>	Ros.	I, 6b
9	<i>Ah madam voire valè</i>	tutti	I, 7
10	<i>Cogli amanti io scherzo</i>	Pal.	II, 1
11	<i>T' amo per simpatia</i>	Let.	II, 2a
12	<i>Benedette le galline</i>	Gian.	II, 2b
13	<i>Guardo quell' augellino</i>	Giac.	II, 3a
14	<i>Perderò la tramontana</i>	Gri.	II, 3b
15	<i>Quegli occhietti apri</i>	Giac.	II, 4a
16	<i>Tenebrosa ombra vagante</i>	Gian.	II, 4b
17	<i>Ah se in un mar d'affanni</i>	Lea.	II, 5a
18	<i>D' un alma piagata</i>	Let.	II, 5b
19	<i>Non si parte non si fugge</i>	tutti	II, 6
20	<i>T' amo bell' idol mio</i>	Ros.	III, 1a
21	<i>Vedrà che fido spoto</i>	Let.	III, 1b
22	<i>Cosa dice malcalzone</i>	Let.	III, 2
23	<i>Se niente mi stuzzichi</i>	Pal.	III, 3
24	<i>Felice viaggio addio</i>	Gian.-Giac.	III, 4
25	<i>Chi piange chi ride chi fa</i>	tutti	III, 5

Giac. - Giacinto	Let. = Letanzio
Gian. - Giannino	Pal. = Palmetta
Gri. = Don Grillone	Ros. = Rosetta
Lea = Leandro	

Le serve rivali

<i>LE SERVE RIVALI</i> - CASTS		London, 1769
<i>Parti serie</i>	<i>Rosalba</i>	Teresa Giacomazzi
		2
	<i>Leandro</i>	Domenico Luciani
		2
<i>Parti serie</i>	<i>Giannino</i>	Giovanni Lovatini
		3
	<i>Giacinta</i>	Lavinia Guadagni
		4
	<i>Letanzio</i>	Andrea Morigi
		4
	<i>Palmetta</i>	Anna Gori
		3
	<i>Don Grillone</i>	G.B. Bassanese
		2
<i>Duets</i>		1
<i>Tutti</i>		4
<i>TOTAL</i>		25
<i>Composer</i>		T. Traetta / dir.: F. Alessandri
<i>Librettist</i>		P. Chiari, G.G. Bottarelli (III+rec.II)

Appendix II - Table 25/A

Le contadine bizzarre

	CONTADINE BIZZARRE - PRODUCTIONS	Venice, 1763 (P?)	Ferrara, 1768	London, 1769
1	Contadine il vostro stato	tutti		
2	Donzellette semplicette	Luc.	1,1a	1,1a
3	Masino in carcere	Mas.	1,1b	1,1b
4	Pare appunto un amorivo	1,2*	1,2	1,1c*
5	Quest'aria no è nobile	1,3	1,3	1,1d
6	Chiamate il segretario	1,5a	1,5a	
7	Amore è il maestro	1,5b	1,5b	
8	I zerbini coi zecchini			1,2
9	Se gli uomini m'adorano	1,6	1,6	
10	Son troppo vergognosa			1,3a
11	Quell'occhio vezzoso			1,3b
13	V'amo per simpatia	1,7	1,7	
14	Quel primo genietto	1,8		
12	Aiutate soccorrete			1,3c
15	Mia proserpina mia luna	1,9	1,10	1,4a
16	Dolce d'amor compagna	1,11a		1,3b
17	In tanto tormento		1,12	
18	Diremmo che Nardone			
19	Son in mar non veggio	1,11b		
20	Appunto nel più bello			1,4b
21	Corriamo dalla sposa	1,13		
22	Più geloso non son io		1,14	1,5
23	Viva bacco onor	1,1*	1,1	
24	Belli fiori del prato	1,4a	1,4a	1,1a
25	Io amo quel bel fiore	1,4b	1,4b	1,1b
26	Rosa tra fresche frasche		1,4c	1,1c
27	Gelosia vattene via	1,4c	1,4d	1,1d
		1,5a	1,5a	
28	Hò un certo spiritello	1,5b		1,1e

	CONTADINE BIZZARRE - PRODUCTIONS	Venice, 1763 (P?)	Ferrara, 1768	London, 1769
29	<i>Quel ochetto amorosetto</i>	Fio.		
30	<i>Masino mio bellin</i>	Mas.	II,5b	II,1f*
31	<i>In quel viso furbarello</i>	Aur.		
32	<i>Quel bel garbo</i>	Aur.	II,6	
33	<i>Povere donne che s'ha</i>	Aur.		II,2
34	<i>Cosa dite mio padrone</i>	Gia.	II,7	
35	<i>Vedete che ridicolo</i>	Gia.		II,3a
36	<i>Così nel suo cammino</i>	Luc.		
37	<i>Se questi miei tormenti</i>	Luc.	II,9	
38	<i>Dolce d'amor compagna</i>	Luc.		II,3c
39	<i>Almeno s'hò da vivere</i>	Ros.		
40	<i>Sento il rigor del fatto</i>	Ros.	II,10	
41	<i>Zitto un poco</i>	Nar.	II,12	II,4
42	<i>Son le donne d'oggi</i>	Mas.		II,5a*
43	<i>Fan le villane</i>	Liv.	II,14	II,5b
44	<i>Chi patisce il mal</i>	Aur.	II,16a	II,6a
45	<i>O male male male</i>	tutti	II,16b	II,6b
46	<i>Vorrei dirvi son venuta</i>	Liv.		III,1
47	<i>Vien qua come ti</i>	Gia.	III,3	
48	<i>Sento mancarvi il fiato</i>	Gia.		III,2
49	<i>Và pure ad altri</i>	Liv.	III,4	
50	<i>Misero il cor traffiggere</i>	Luc.	III,2	
51	<i>Trema oh dio vacilla</i>	Ros.	III,5	
52	<i>Oh dio che bel contento</i>	Ros.-Luc.		III,3
53	<i>Queste mani me l'ha fatte</i>	Fio.-Mas.	III,7	
54	<i>Amato mio bene</i>	Fio.		III,4a
55	<i>Se sono belle sono</i>	Mas.		III,4b*
56	<i>Ah mio ben vengo</i>	Ros.	III,3	

Le contadine bizzarre

Appendix II - Table 25/A

	CONTADINE BIZZARRE - PRODUCTIONS	Venice, 1763 (P?)	Ferrara, 1768	London, 1769
57	<i>Dolci Aurette che spirate</i>	Aur.		III, 5a
58	<i>Vuoi che cibo</i>	Nar.-Aur.	III, 8	
59	<i>Cara perchè l'arresti</i>	Nar.-Aur.		III, 5b
60	<i>Viva viva d'ogni affanno</i>	tutti	III, 10	III, 6
61	<i>Vuoi stare in attenzione</i>	Nar.		?

Aur. = Aurette
Fio. = Fiorina
Gia. = Gianfriso
Liv. = Livietta

Luc. = Lucio
Mas. = Masino
Nar. = Nardone
Ros. = Rosalba

* = aria sung by Benedetto Bianchi

	CONTADINE BIZZARRE - ORIGIN LONDON ARIAS	Venice, 1763 (P?)	Ferrara, 1768	London, 1769
1	<i>Son tropo vergognosa</i>	Aur.		Also in A. Galuppi's <i>Gli amantii ridicoli</i> , London, 1768, B. Galuppi; incl. in <i>Fav. Songs in ... Le Contadine Bizzarre</i> , London, [1769]
2	<i>Povere donne che s'ha</i>	Aur.		From C. Goldoni's <i>L'isola disabitata</i> , Bologna, 1752 [P. G. Scarlatti (?P)]; also in <i>Le pescatrici</i> , London, 1761, F. Bertoni
3	<i>Chi patisse il mal</i>	Aur.	II, 16a	II, 6a
4	<i>Dolci Aurette che spirate</i>	Aur.		III, 5a
5	<i>Aiutate soccorrete</i>	Fio.		I, 3c
6	<i>Io amo quel bel fiore</i>	Fio.	II, 4c	II, 1c
7	<i>Hò un certo spiriello</i>	Fio.	II, 5b	II, 1e
8	<i>Amato mio bene</i>	Fio.		III, 4a
9	<i>Belli fiori del prato</i>	Gia.	II, 4b	II, 1b
10	<i>Vedete che ridicolo</i>	Gia.		II, 3a
11	<i>Sento mancarvi il fiato</i>	Gia.		III, 2
12	<i>Amore è il maestro</i>	Liv.		I, 2
13	<i>Fan le villane</i>	Liv.	II, 14	II, 5b
14	<i>Y'orrei dirvi son venuta</i>	Liv.	I, 1b	III, 1
15	<i>Donzelleite semplicette</i>	Luc.		I, 1b
16	<i>Son 'in mar non veggio</i>	Luc.		I, 4b
17	<i>Dolce d'amor compagna</i>	Luc.		II, 3c
18	<i>Masino in carcere</i>	Mas.	I, 2	I, 1c*
19	<i>Masino mio bellin</i>	Mas.		II, 1f*
20	<i>Son le donne d'oggi</i>	Mas.		II, 5a*
21	<i>Se sono belle sono</i>	Mas.		III, 4b*
22	<i>Quell'occhio vezzoso</i>	Nar.		I, 3b
23	<i>Mia proserpina mia luna</i>	Nar.	I, 9	I, 4a
				Incl. in N. Piccinni's <i>Fav. Songs in ... Le Contadine Bizzarre</i> , London, [1769]

Appendix II - Table 25/B

Le contadine bizzarre

	CONTADINE BIZZARRE - ORIGIN LONDON ARIAS	Venice, 1763 (P?)	Ferrara, 1768	London, 1769
24	<i>Rosa tra fresche frasche</i>	Nar.	II,4c	II,1d
25	<i>Zitto un poco</i>	Nar.	II,12	II,4
26	<i>Vuo stare in attenzione</i>	Nar.		?
27	<i>Dolce d'amor compagna</i>	Ros.	I,11a	II,3b
28	<i>Pare appunto un amorivo</i>	Aur.-Fio.		I,1d
29	<i>Cara perchè t'arresti</i>	Aur.-Nar.	I,3	III,5b
30	<i>Oh dio che bel contento</i>	Ros.-Luc.		III,3
31	<i>Contadine il vostro stato</i>	tutti	I,1a	I,1a
32	<i>Corriamo dalla sposa</i>	tutti	I,14	I,5
33	<i>Viva bacco onor</i>	tutti	II,4a	II,1a
34	<i>O male male male</i>	tutti	II,16b	II,6b
35	<i>Viva viva d'ogni affanno</i>	tutti	III,14	III,6

Incl in N Piccinni's *Fav. Songs in ... Le Contadine Bizzarre*, London, [1769] (not in libr)Incl in N Piccinni's *Fav. Songs in ... Le Contadine Bizzarre*, London, [1769]

Le contadine bizzarre

LE CONTADINE BIZZARRE - CASTS		Venice, 1763 (P?)	Ferrara, 1768	London, 1769
<i>Parti serie</i>	<i>Rosalba</i>	Teresa Pasi 3	Maddalena Davila 3	Teresa Piatti 1
	<i>Lucio</i>	Ferdinando Pasini 2	Antonio Beccari 3	Lorenzo Piatti 3
<i>Parti buffe</i>	<i>Aurelia</i>	Rosa Barattieri 4	Vincenza Baglioni 3	Anna Zamperini 4
	<i>Fiorina</i>	Anna Maria Janni 3	Teresa Meroni 3	Lavinia Guadagni 4
	<i>Nardone</i>	Domenico Deangelis 4	Vincenzo Goretti 4	Giovanni Lovattini 4
	<i>Gianfriso</i>	Giuseppe Pinetti 4	Antonio Lanzani 4	Andrea Morigi 3
	<i>Masino</i>	Benedetto Bianchi 2	Giuseppe Guglielmi 2	Signor Bianchi 4
	<i>Livietta</i>	Camilla Pasi 3	? 2	Antonia Zamperini 3
<i>Duets</i>		3	2	3
<i>Tutti</i>		3	2	3
TOTAL		5	5	5
<i>Composer</i>		33	31	34
<i>Librettist</i>		Giuseppe Petrosellini	Niccolò Piccinni	N. Piccinni / dir.: P. Guglielmi /

Appendix II - Table 26/A

Il padre e il figlio rivali

IL PADRE E IL FIGLIO RIVALI - PRODUCTIONS			London, 1770 (P)	
1	<i>Benedetto il mio Parigi</i>	tutti	I,1a	
2	<i>Le damine le signore</i>	Cla.	I,1b	
3	<i>Onor nel trono siede</i>	Ern.	I,1c	
4	<i>Amor quel furbellino</i>	Asd.	I,2a	
5	<i>Come figlia ubbidiente</i>	Gia.	I,2b	
6	<i>Sono padre e pardoncino</i>	Bar.	I,2c	
7	<i>Dall'amore non vuol più</i>	Nan.	I,3a	
8	<i>Con tante reprove</i>	Fab.	I,3b	
9	<i>Si fida e sincera</i>	Nan.	I,3c	
10	<i>Son due dardi quegli occhietti</i>	Nan.	I,3d	
11	<i>Voi d'un'altra oh questo nò</i>	Car.	I,4a	
12	<i>Quel visino quel bocchino</i>	Fab.	I,4b	
13	<i>Genitori ah dove siete</i>	Gia.	I,5a	
14	<i>Frà tamburi e frà cannoni</i>	Bar.	I,5b	
15	<i>Pian pian con voce bassa</i>	tutti	I,6	
16	<i>Nel seno della terra</i>	Ern.	II,1	
17	<i>Un poco di grazietta</i>	Cla.	II,2	
18	<i>Ohimè che cosa ho detto</i>	Asd.	II,3	
19	<i>A si fugga non ardisco</i>	Gia.	II,4	
20	<i>V'è nessuno che mi vuol bene</i>	Car.	II,5	
21	<i>Sventurata a chi finora</i>	Nan.	II,6a	
22	<i>Con tante riprove</i>	Nan.-Fab.	II,6b	different from I,3
23	<i>Odiarti ah spietata si si lo vò far</i>	Fab.	II,6c	
24	<i>Che bel vedersi al piede</i>	Nan.	II,6d	
25	<i>Ditte pur alla Giannelette</i>	Asd.	II,7a	
26	<i>Ah se è andata in qualche bosco</i>	Bar.	II,7b	
27	<i>Pastorelle io son con voi</i>	Gia.	II,8a	
28	<i>Se qualcun di me cercasse</i>	tutti	II,8b	
29	<i>Ah da voi si poca stima</i>	Car.	III,1a	

Il padre e il figlio rivali

IL PADRE E IL FIGLIO RIVALI - PRODUCTIONS		London, 1770 (P)	
30	<i>Non è più l'orfanello</i>	Em.	III, 1b
31	<i>Penza almen qual core è il mio</i>	Fab.	III, 1c
32	<i>Ognun sà che molti amanti</i>	Nan.	III, 1d
33	<i>Non ti son padre non mi sei figlio</i>	Bar.	III, 2
34	<i>Già corante barcarolo</i>	Asd.-Gia.	III, 3
35	<i>Viva viva l'innocenza</i>	tutti	III, 4

Asd. = Asdrubale
Bar. = Barone
Car. = Carlotta
Cla. = Clarice
Em. = Ernesto
Fab. = Fabrizio
Gia. = Giannetta
Nan. = Nannina

Appendix II - Table 26/B

Il padre e il figlio rivali

<i>IL PADRE E IL FIGLIO RIVALI</i> - CASTS		London, 1770 (P)
<i>Parti serie</i>	<i>Clarice</i>	Antonia Zamperini 3
<i>Parti buffe</i>	<i>Ernesto</i>	Lorenzo Piatti 3
	<i>Asdrubale</i>	Giovanni Lovattini 3
	<i>Giannetta</i>	Lavinia Guadagni 4
	<i>Nannina</i>	Anna Zamperini 6
	<i>Fabrizio</i>	Signor Bianchi 4
<i>Duets</i> <i>Tutti</i> TOTAL <i>Composer</i> <i>Librettist</i>	<i>Barone</i>	Andrea Morigi 4
	<i>Carloita</i>	Teresa Piatti 2
		2
		4
		35
		Tommaso Giordani G G Bottarelli

LA COSTANZA DI ROSINELLA (= LA SPOSA FEDELE) - PRODUCTIONS			Turin, 1768	London, 1770
1	Un famoso paladino	Mar.-Val.-Lau.	I,1	I,1a
2	Dite pur quel che volete	Lau.	I,2a**	I,1b
3	Signora si capaciti	Val.	I,2b	
4	Timorosa avanzo il piede	Ros.	I,3*	I,2a*
5	Non v'è donna che non sia	Cam.	I,4	I,2b**
6	Oh che selva tetra e oscura	Pas.	I,5a	
7	Infelice Pasqualino	Pas.		I,3a
8	Il cervello ha già sconvolto	Con.	I,5b	
9	Ho piacere di sentire	Con.		I,3b
10	Ben capirmi voi potete senza farmi	Ros.	I,6*	I,4*
11	Pasqualino mi diceva	Pas.		I,5b
12	Vederete in due bei lumi	Mar.	I,7	I,5a
13	Giuro a tutto i miei bisnoni	Pas.	I,8	
14	Se l'amor mio ti piace	Ros.-Pas.	I,10	I,6 (tutti)
15	Son messaggiera d'un core amante	Cam.-Pas.-Ros.	I,11	London libr.: 2nd part of "Se l'amor mio"
16	Ascoltate miei padroni ho veduto	tutti	I,12	
17	State attenti miei Signori	Val.	II,1	
18	Seguirà se amor v'accende	Val.		II,1
19	Che bel core in noi si trova	Cam.	II,3	
20	Di tutti conosco l'interno del core	Lau.	II,4**	II,2a** (Cam.)
21	Una donna che si sdegnava	Lau.		II,2b
22	Di madama sul sembianza	Con.	II,4	
23	Che pena è mai questa	Con.		II,2c
24	Già divenuto freddo freddo	Pas.	II,6	II,3a
25	Giacchè nobile voi siete	Mar.	II,7	
26	Cara pensate almeno	Mar.		II,3b
27	Rosinella sventurata troppo fida	Ros.	II,8*	II,4a*
28	Infra l'ombre vado errando	Pas.-Cam.	II,11	II,5 (tutti)
29	Chi non vede questo core	Ros.-Con.	II,12	
30	Se mi metto sul cuscino	Mar.	II,13a	London libr.: 2nd part of "Infra l'ombre"
31	Oh questa è buona	tutti	II,13b	London libr.: 3rd part of "Infra l'ombre"
				London libr.: 4th part of "Infra l'ombre"

Appendix II - Table 27/A

La costanza di Rosinella

	LA COSTANZA DI ROSINELLA (= LA SPOSA FEDELE) - PRODUCTIONS	Turin, 1768	London, 1770
32	Alla sua bella sia	Cam.	III, Ia**
33	Veggio venir sdegnato	Con.	III, Ib
34	Io Signor voi vedete	Val.	III, 2
35	Già sento il furore	Mar.	III, 3
36	Tutto per voi farò	Pas.-Ros.	
37	Deh perché mai venite	Pas.-Ros.	III, 4
38	Costanza in amore è il pregio	tutti	
39	Costanza e fede è un pregio raro	tutti	III, 5

Cam. = Camillo
 Con. = Conte
 Lau. = Lauretta
 Mar. = Marchese
 Pas. = Pasqualino
 Ros. = Rosinella
 Val. = Valerio

* = aria sung by Anna Zamperini

** = aria sung by Antonia Zamperini

<i>LA COSTANZA DI ROSINELLA</i> I- LA SPOSA FEDELE] - CASTS	Turin, 1768	London, 1770
<i>Rosinella</i>	3	3
<i>Pasqualino</i>	Francesco Bussani	Giovanni Lovattini
<i>Marchese</i>	Vincenzo Goresi	Andrea Morigi
<i>Conte</i>	Alessandro Giovannola	Lorenzo Piatti
<i>Valerio</i>	Antonio Napolioni	Signor Bianchi
<i>Camilla</i>	Brigida Lolli Anelli	Antonia Zamperini
<i>Lauretta</i>	Antonia Zamperini	Teresa Piatti
<i>Duets</i>	4	1
<i>Trios</i>	2	1
<i>Tutti</i>	3	3
<i>TOTAL</i>	26	24
<i>Composer</i>	Pietro Guglielmi	
<i>Librettist</i>	/	/

Appendix II - Table 28/A

Il disertore

	IL DISERTORE - PRODUCTIONS	London, 1770 (P)	Venice, 1771	
1	<i>Buon pro faccia alla Rosetta</i>	I,1a	I,1a	
2	<i>Ogni amante che si sposa</i>	I,1b	I,1b	
3	<i>Una svelta ragazetta</i>	I,2	I,2a	Incl. in P. Guglielmi's <i>Fav. Songs In ... Il Desertore</i> , London, [1772]
4	<i>So far la semplicità</i>		I,2b	From [Goldoni's] <i>Le pescatrici</i> , Venice 1752 [F. Bertoni] (P); also in Goldoni's and Bottarelli's <i>I viaggiatori ridicoli</i> , London, 1768, P. Guglielmi (P)
5	<i>Via s'accordino i violini</i>	I,3	I,3	
6	<i>Donne belle che bramate</i>	I,4	I,4	Incl. in P. Guglielmi's <i>Fav. Songs In ... Il Desertore</i> , London, [1772]
7	<i>In amor ci vuol destrezza</i>	I,5	I,5	Incl. in P. Guglielmi's <i>Fav. Songs In ... Il Desertore</i> , London, [1772]
8	<i>Nel momento che vicino</i>	I,6	I,6	Incl. in P. Guglielmi's <i>Fav. Songs In ... Il Desertore</i> , London, [1772]
9	<i>Ah Rosetta che l'ho fatto</i>	I,9	I,8	Incl. in P. Guglielmi's <i>Fav. Songs In ... Il Desertore</i> , London, [1772]
10	<i>Se non ho la mia Rosetta</i>	I,11	I,11	
11	<i>Chi di vivere desia</i>	II,1a	II,1a	
12	<i>La Rosetta ha un cor di cera</i>	II,1b	II,1b	
13	<i>Se non fosse questa tosse</i>	II,2	II,2	
14	<i>Le zitelle belle o brutte</i>	II,3	II,3	
15	<i>Quando il tortore infelice</i>	II,4	II,4	
16	<i>Ahi che Alessio è disertato</i>	II,6		
17	<i>Tergi 'l bel ciglio o cara</i>	II,6		Replacement for 'Se quel ciglio ancor ti miro' (cf. libr. London, 1770)
18	<i>Tu piangi ah quelle lagrime</i>		II,4	
19	<i>Vago fiore in verde stelo</i>	II,7	II,5	
20	<i>Son di pasta tenerina</i>	II,8	II,6	
21	<i>Suoni la tromba all'armi</i>		II,6	
22	<i>Spesso il conforte odiato</i>	II,9	II,7	
23	<i>Vieni amico viene a bere</i>	II,10	II,8	
24	<i>Se involarmi il caro amante</i>	III,1	III,1	
25	<i>Un tenero amante</i>	III,2		
26	<i>Ah dov'è quel cor feroce</i>	III,3		

	IL DISERTORE - PRODUCTIONS	London, 1770 (P)	Venice, 1771	
27	<i>Che resista ai mesti accenti</i>	Bel.	III,2	
28	<i>Vuoi di quella ragazzina</i>	Cor.	III,3	
29	<i>Senza penare in vano</i>	Ale.-Ros.	III,7	
30	<i>Sono amante chiamato</i>	Ale.	III,8	
31	<i>All'amor costante e fido</i>	tutti	III,9	

Ale. = Alessio	Giann. = Giannetta
Bel. = Beltramino	Mon. = Montaciolo
Cor. = Cortagamba	Ros. = Rosetta
Gian. = Gian-Luigi	Ton. = Tonina

Appendix II - Table 28/B

Il disertore

<i>IL DISERTORE</i> - CASTS		London, 1770 (P)	Venice, 1771
<i>Rosetta</i>		[Anna Zamperini?] 5	Anna Zamperini 4
<i>Alessio</i>		[Giovanni Lovattini?] 4	Filippo Laschi 4
<i>Gian-Luigi</i>		[Andrea Morigi?] 2	Paolo Bonaveri 2
<i>Giannetta</i>		[Antonia Zamperini?] 2	Antonia Zamperini 3
<i>Beltramino</i>		[Signor Bianchi?] 3	Antonio Beccari 3
<i>Tonina</i>		[Teresa Piatti?] 2	Elisabetta Sartori 2
<i>Montaciolo</i>		[Lorenzo Piatti?] 2	Vincenzo Fochetti 3
<i>Cortigamba</i>		[Andrea Morigi?] 2	Paolo Bonaveri 1
<i>Duets</i>		1	1
<i>Tutti</i>		4	3
TOTAL		27	26
<i>Composer</i>		Pietro Guglielmi	/
<i>Librettist</i>		Carlo Francesco Badini	/

Appendix III

King's Theatre Opera Companies in the 1760s

Only those seasons are given when comic opera was performed.

THE KING'S THEATRE SEASON OF 1760-61

SERIOUS			COMIC	
<i>primo uomo</i>	Filipo Elisi		Carlo Paganini	<i>primo buffo</i>
<i>prima donna</i>	Colomba Mattei		Maria Paganini	<i>prima donna</i>
<i>secondo uomo</i>		Pietro Sorbelloni		<i>uomo serio</i>
<i>seconda donna</i>		Angiola Calori		<i>donna seria</i>
<i>terzo uomo/tenor</i>		Gaetano Quilici		<i>secondo buffo</i>
<i>terza donna</i>		Teresa Eberardi		<i>seconda buffa</i>
			Christiano Tedeschini	<i>terzo buffo</i>
<i>composer</i>	<i>music director</i>	Giacchino Cocchi		
	<i>librettist</i>	Giovanni Francesco Bottarelli		
	<i>leader of the band</i>	Thomas Pinto		
	<i>manager</i>	Colomba Mattei		
	<i>treasurer</i>	Joseph Trombetta		

THE KING'S THEATRE SEASON OF 1761-62

SERIOUS			COMIC	
<i>primo uomo</i>	Filipo Elisi		Carlo Paganini	<i>primo buffo</i>
<i>prima donna</i>	Colomba Mattei		Maria Paganini	<i>prima donna</i>
<i>secondo uomo</i>		Rosa Curioni		<i>parte seria</i>
<i>seconda donna</i>		Angiola Sartori		<i>parte seria</i>
<i>terzo uomo / tenor</i>		Giovanni Battista Zonca		<i>secondo buffo</i>
<i>terza donna</i>		Teresa Eberardi		<i>seconda buffa</i>
			Pietro Leonardi	<i>terzo buffo</i>
<i>composer</i>	<i>music director</i>	Giacchino Cocchi		
	<i>librettist</i>	Giovanni Francesco Bottarelli		
	<i>manager</i>	Colomba Mattei		
	<i>treasurer</i>	Peter Crawford		

THE KING'S THEATRE SEASON OF 1762-63

SERIOUS		COMIC	
<i>primo uomo</i>	Domenico Ciardini	Domenico De Amicis	<i>primo buffo</i>
<i>prima donna</i>	Livia Segantini, replaced by Anna De Amicis from Feb. 1763 onwards	Anna De Amicis	<i>prima donna</i>
<i>secondo uomo</i>	Giuseppe Giustinelli		<i>uomo serio</i>
<i>seconda donna</i>	Giovanna Carmignani and Livia Segantini	Giovanna Carmignani	<i>donna seria</i>
<i>terzo uomo / tenor</i>	Gaetano Quilici		<i>secondo buffo</i>
<i>terza donna</i>	Marianna Valsecchi		<i>seconda buffa</i>
<i>ultima parte</i>	Giovanni Battista Zingoni		<i>terzo buffo</i>
<i>ultima parte</i> (from Feb. 1763 onwards)	Clementina Cremonini		<i>ultima parte</i>
<i>composer</i>	Johann Christian Bach		
<i>librettist</i>	Giovanni Francesco Bottarelli		
<i>manager</i>	Colomba Mattei		
<i>librettist</i>	Peter Crawford		

THE KING'S THEATRE SEASON OF 1766-67

SERIOUS		COMIC	
<i>primo uomo</i>	Tomasso Guarducci	Giovanni Lovattini	<i>primo buffo</i>
<i>prima donna</i>	Signora Ponce	Anna Zamperini	<i>prima buffa</i>
<i>secondo uomo</i>	Gaspare Savoi		<i>uomo serio</i>
<i>seconda donna</i>	Polly Young		<i>donna seria</i>
<i>tenor</i>	Signor Grassi		
<i>bass</i>	Andrea Morigi		<i>basso caricato</i>
	Giovanni Zamperini		<i>secondo buffo</i>
<i>terza donna</i>	Teresa Piatti		<i>seconda buffa</i>
<i>terzo uomo</i>	Leopoldo De Michele		<i>terzo buffo</i>
<i>ultima parte</i>	Signora Moser	Margherita Gibetti	<i>terza donna</i>
<i>composer</i>	/ [opera commissions: Matteo Vento, Johann Christian Bach]		
<i>librettist</i>	Giovanni Gualberto Bottarelli		
<i>leader of the band / first violinist</i>	François-Hippolyte Barthélemon		
<i>manager</i>	Thomas Vincent, John Gordon, Peter Crawford		
<i>treasurer</i>	Peter Crawford		
<i>painters</i>	Vincenzo Conti, Francesco Bigari		

THE KING'S THEATRE SEASON OF 1767-68

SERIOUS		COMIC	
<i>primo uomo</i>	Tomasso Guarducci	Giovanni Lovattini	<i>primo buffo</i>
<i>prima donna</i>	Luisa Campollini	Lavinia Guadagni	<i>prima buffa</i>
<i>secondo uomo</i>		Gaspare Savoi	<i>uomo serio</i>
<i>seconda donna</i>		Vittoria Querzoli	<i>donna seria</i>
<i>tenor</i>	Francesco Moser		
<i>bass</i>		Andrea Morigi	<i>basso caricato</i>
<i>terza donna</i>		Teresa Piatti	<i>seconda buffa</i>
<i>terzo uomo</i>		Leopoldo De Michele	<i>secondo buffo</i>
		Angelica Maggiore	<i>terza donna</i>
<i>composer / music director</i>	Pietro Guglielmi and Felice Alessandri		
<i>librettist</i>	Giovanni Gualberto Bottarelli		
<i>translator of the librettos</i>	Francesco Bottarelli		
<i>leader of the band / first violinist</i>	Gaetano Pugnani		
<i>first violoncellist</i>	Signor Manfredi		
<i>manager</i>	Thomas Vincent and John Gordon		
<i>treasurer</i>	John Gordon		
<i>painters</i>	Vincenzo Conti, Francesco Bigari		

THE KING'S THEATRE SEASON OF 1768-69

<i>[no serious operas]</i>		COMIC	
		Giovanni Lovattini	<i>primo buffo</i>
		Lavinia Guadagni	<i>prima buffa</i>
		Domenico Luciani	<i>uomo serio</i>
		Teresa Giacomazzi	<i>donna seria</i>
		Giovanni Batt. Bassanese	<i>secondo buffo</i>
		Anna Gori	<i>seconda buffa</i>
		Andrea Morigi	<i>basso caricato</i>
		Leopoldo De Michele	<i>terzo buffo</i>
		Margherita Gibetti	<i>terza donna</i>
<i>composer</i>	Felice Alessandri		
<i>librettist</i>	Giovanni Gualberto Bottarelli and Carlo Francesco Badini		
<i>leader of the band</i>	Gaetano Pugnani		
<i>manager</i>	Thomas Vincent and John Gordon		
<i>treasurer</i>	John Gordon		
<i>ballet master</i>	Domenico Ricciardi		
<i>painter and machinist</i>	Mr Canter		

THE KING'S THEATRE SEASON OF 1769-70

SERIOUS		COMIC	
<i>primo uomo</i>	Gaetano Guadagni	Giovanni Lovattini	<i>primo buffo</i>
<i>prima donna</i>	Cecilia Grassi	Lavinia Guadagni and Anna Zamperini	<i>prima buffa</i>
<i>secondo uomo</i>	Lorenzo Piatti		<i>uomo serio</i>
<i>seconda donna</i>	Teresa Piatti, replaced by Lelia Achiapati from Jan. 1770 onwards	Teresa Piatti, replaced by Antonia Zamperini from Feb. 1770 onwards	<i>donna seria</i>
<i>tenor</i>	Benedetto Bianchi		<i>tenore</i>
<i>bass</i>	Andrea Morigi		<i>basso</i>
		Antonia Zamperini	<i>seconda buffa</i>
<i>composer</i>	Pietro Guglielmi		
<i>librettists</i>	Giovanni Gualberto Bottarelli and Carlo Francesco Badini		
<i>managers</i>	George Hobart, John Gordon (recruitment); backed by a board of noble patrons, presumably incl. George Pitt		
<i>treasurer</i>	Peter Crawford		
<i>ballet master</i>	Signor Campioni		
<i>painters and machinists</i>	Signori Bigari		

Appendix IV

The King's Theatre Opera Nights and Press Announcements from 1760 to 1770

All information on the King's Theatre opera nights is based on *The London Stage. Part iv*, 807-1494, which covers the King's Theatre seasons in the 1760s. Relevant press announcements relating to the King's Theatre opera performances, but excluding readers' letters, are added. The casts of the burlettas, as given in the librettos, are reproduced in appendix II.

THE KING'S THEATRE SEASON OF 1760-61

PA 28 Apr. 1760: 'The nobility and gentry who have been pleased to subscribe to the operas for the ensuing winter, under the management of Signora Mattei at the King's Theatre ... are most humbly requested to pay their subscription money either to Mess. Andrew Drummond & Co. bankers at Charing Cross; or to Mr Crawford at the said theatre'.

LC 17-20 May 1760: 'We hear that according to the plan for carrying on the entertainments of the Opera House next year, there are to be opera's only on Saturday's; and on Thursday's burletta's, in the manner of those exhibited some years ago at Covent-Garden'.

LC 7 Aug. 1760: 'Signiora Mattei is to be at the head of the operas for the ensuing season. Signiora Buffar is shortly expected over (with several others) to direct and perform in the Tuesday night burletta's at the Opera House. Mr. Pinto is to have the management of and lead the band'.

LC and *PA* 26 Aug. 1760: 'Signora Mattei, who, under the gracious auspices of the nobility, gentry, &c., has undertaken the direction of Italian serious opera and burlettas at the King's Theatre in the Haymarket, the ensuing winter; has now the honour to assure them, that she will be able to keep the promise made by her of exhibiting those dramas to the greatest advantage possible, she having engaged the following performers viz. For the serious operas: Signora Mattei; Signor Filippo Elisi, the first singer in Italy; Signor Gaetano Quilici, tenor; Signora Angiola Calori, second woman; Signor Giovanni Sorbelloni, second man; a new singer for the lowest character. For the burlettas: Signora Paganini, the first female comic character and the most famous in Italy; Signor Gaetano Quilici, first man; Signor Paganini, second man; Signora Eberardi, second woman; Signora Angiola Calori, serious parts in the burlettas; Signor Giovanni Sorbelloni, serious parts in the burlettas; Signor N.N., third man. Dancers: Mademoiselle Asselin, first woman dancer; Monsieur Gherardi, first dancer (of the men) and Ballet master; famous (both in serious and comic) as well for his invention as for his execution in dancing. There will also be other comic dancers; and figures both for the serious opera and burlettas'.

LC 20 Sep. 1760: 'We hear from Dover, that last Thursday arrived in the packet from Flushing several Italian singers, who are engaged for the winter at the opera-house'.

PA 5 Nov. 1760: 'We hear that Signor Elisi, the famous singer expected from Italy, arrived here yesterday morning'.

Saturday 22 November 1760 : IL MONDO NELLA LUNA
Comic opera with music by B. Galuppi

Tuesday 25 November 1760: IL MONDO NELLA LUNA

Saturday 29 November 1760: IL MONDO NELLA LUNA

Tuesday 2 December 1760: IL MONDO NELLA LUNA

Saturday 6 December 1760: IL MONDO NELLA LUNA

Tuesday 9 December 1760: IL MONDO NELLA LUNA

Saturday 13 December 1760: IL MONDO NELLA LUNA

Tuesday 16 December 1760: ARIANNA E TESEO

Pasticcio

PA 22 Dec. 1760: 'We hear that Signor Gallini, who was principal dancer at the King's Theatre last season, is lately arrived from Vienna'.

PA 22 Dec. 1760: 'A musical prologue (set by Signor Cocchi) and sung by Signora Mattei at the King's Theatre ... on Saturday, Dec. 16, 1760: RECITATIVE: O Deign to smile once more (illustrious *Britons*!), Whilst your glad nation hails its darling monarch, And his triumphant navy awes the world; On her who touch'd with sense of your past goodness, (Her soul all Gratitude!) again would please. Fir'd with this hope, she dauntless now attempts The exhibition of Italian dramas: (*Terpsichore* attending with the *Graces*.) First, those which deities and kings exalt; where music, painting, poetry unite their various powers, to charm the passive mind: conveying it, as shifts the magic scene, o'er lands and seas and skies as lightning swift; borne on the pinions of the tragic muse Or, with her comic sister's blithesome aid, exhil'rating the heart with strokes of humour, more pleasant made by corresponding airs. To form these dramas, serious of burlesque nor art, nor cost, nor labour have been spar'd; Whence she presumes success may crown her wishes she could not fail, supported by this circle, where beauty and generous virtues shine. AIR: Lowly the *Lark* in silence lies When blackening storms resound; But soon as Sol illumines the skies, She warbles sweetly round; So we, who on your smiles depend, May soar on music's wing. If still that favour you extend, Which call'd us first to sing'.

Saturday 20 December 1760: ARIANNA E TESEO

Tuesday 23 December 1760: IL MONDO NELLA LUNA

Saturday 27 December 1760: ARIANNA E TESEO

Tuesday 30 December 1760: IL MONDO NELLA LUNA

Saturday 3 January 1761: ARIANNA E TESEO

Tuesday 6 January 1761: IL FILOSOFO DI CAMPAGNA

Comic opera with music by B. Galuppi

Saturday 10 January 1761: ARIANNA E TESEO

PA 12 Jan. 1767: 'The two new dancers who were so long expected from Italy, are arrived'.

Tuesday 13 January 1761: IL FILOSOFO DI CAMPAGNA

Saturday 17 January 1761: ARIANNA E TESEO

Tuesday 20 January 1761: IL FILOSOFO DI CAMPAGNA

PA 21 Jan. 1767: Announcement *Arianna e Teseo*, 24 Jan.: 'Being the last time of performing this opera. NB. The two new dancers will make their first appearance that evening'.

Saturday 24 January 1761: ARIANNA E TESEO

Tuesday 27 January 1761: IL FILOSOFO DI CAMPAGNA

PA 28 Jan. 1761: Announcement *Arianna e Teseo*, 31 Jan.: 'Being the last time of performing this opera'.

Saturday 31 January 1761: ARIANNA E TESEO

Tuesday 3 February 1761: IL FILOSOFO DI CAMPAGNA

Saturday 7 February 1761: TITO MANLIO

Serious opera with music by G. Cocchi.

PA 9 Feb. 1761: 'For the benefit of Miss Asselin. At the King's Theatre in the Haymarket. Monday February 23, will be performed. An opera. With new dances. Tickets to be had of Miss Asselin at her house in Broad-street, St. Ann's'.

Tuesday 10 February 1761: IL FILOSOFO DI CAMPAGNA

PA 10 Feb. 1761: 'For the benefit of Signor and Signora Paganini. At the King's Theatre in the Haymarket. Monday, March 9 will be performed a new comic opera call'd I tre gobbi rivali. With dances. Signor and Signora Paganini being extremely desirous to shew their most respectful and grateful return for the very great encouragement and honour they have met with, have purposely chosen this opera, which is purely comic, without any serious part in it, and will be performed on this occasion only. Tickets to be had of Signora Paganini, at her house in the Haymarket, St. James's'.

Saturday 14 February 1761: TITO MANLIO**Tuesday 17 February 1761: IL FILOSOFO DI CAMPAGNA****Saturday 21 February 1761: TITO MANLIO**

PA 21 Feb. 1761: 'For the benefit of Miss Asselin. At the King's Theatre in the Haymarket, Thursday February 26 will be performed a comic opera called Il mondo nella luna, the music composed by Galuppi. NB. The tickets delivered out for next Monday the 23rd, will be taken on Thursday the 26th instant'.

Tuesday 24 February 1761: IL FILOSOFO DI CAMPAGNA**Thursday 26 February 1761: IL MONDO NELLA LUNA**

Benefit for Mlle Asselin

Saturday 28 February 1761: TITO MANLIO**Tuesday 3 March 1761: IL FILOSOFO DI CAMPAGNA****Saturday 7 March 1761: ARIANNA E TESEO****Monday 9 March 1761: I TRE GOBBI RIVALI**

Benefit for the Paganinis

Cast: Madama Vezzosa: Maria Paganini; Il Conte Bella Vita: Carlo Paganini; Il Marchese Parnagnacco: Gaetano Quilici; Il Barone Macacco Tartaglio: Christiano Tedeschini.

PA 12 Mar. 1761: 'Signor and Signora Paganini beg leave to return their most grateful thanks to the numerous assembly of nobility and gentry who were pleased to honour their benefit on Monday evening last, and hope it will not be construed presumption if they take this public method of assuring their generous patrons, that they will continue to exert their utmost abilities to please, as the only method of acknowledging such unbounded favours'.

Tuesday 10 March 1761: IL FILOSOFO DI CAMPAGNA**Thursday 12 March 1761: CONCERT**

Benefit for the decayed musicians

Saturday 14 March 1761: LA DIDONE ABBANDONATA

Serious opera with music by D. Perez

Tuesday 24 March 1761: IL FILOSOFO DI CAMPAGNA**Saturday 28 March 1761: LA DIDONE ABBANDONATA****Tuesday 31 March 1761: IL FILOSOFO DI CAMPAGNA****Saturday 4 April 1761: LA DIDONE ABBANDONATA****Tuesday 7 April 1761: IL FILOSOFO DI CAMPAGNA****Saturday 11 April 1761: LA DIDONE ABBANDONATA****Tuesday 14 April 1761: IL FILOSOFO DI CAMPAGNA****Thursday 16 April 1761: IL FILOSOFO DI CAMPAGNA**

Benefit for the General Lying-In Hospital

Saturday 18 April 1761: LA DIDONE ABBANDONATA**Tuesday 21 April 1761: IL FILOSOFO DI CAMPAGNA**

Tuesday 28 April 1761: LE PESCATRICI

Comic opera with music by F. Bertoni, 'author of the favourite song Ah se un cuor barbaro in Demetrio (*PA* 27 Apr. 1761)

Saturday 2 May 1761: LA DIDONE ABBANDONATA

Tuesday 5 May 1761: LE PESCATRICI

Tuesday 12 May 1761: LE PESCATRICI

Saturday 16 May 1761: LA DIDONE ABBANDONATA

Tuesday 19 May 1761: LE PESCATRICI

PA 20 May 1761: Announcement *La Didone abbandonata*, 23 May: 'Being the last night of the subscription. The subscribers tickets will be admitted after this night at each opera that may be performed this month'.

Saturday 23 May 1761: LA DIDONE ABBANDONATA

Thursday 28 May 1761: LE PESCATRICI

Saturday 30 May 1761: LA DIDONE ABBANDONATA

Monday 1 June 1761: LE PESCATRICI

PA 1 June 1761: 'This day will be performed ... Le Pescatrici. NB. Being the last time of performing the abovementioned.

PA 1 June 1761: 'At the King's Theatre in the Haymarket on Wednesday next, the 3rd Instant, will be performed a grand serenata, or musical drama, set by Signor Cocchi to celebrate his Majesty's birthday. Besides the Italian opera singers, and the usual orchestra, there will be a second band (disposed after a new manner) with a very great number of additional voices; together with a new dance, and a piece of scenery suitable to the solemnity. After the serenata, the first and last acts of *Arianne e Teseo* will be performed'.

Wednesday 3 June 1761: A SERENATA

Saturday 6 June 1761: LA DIDONE ABBANDONATA

PA 6 June 1761: 'Last time of performing this season'.

THE KING'S THEATRE SEASON OF 1761-62

PA 8 June 1761: 'Signora Mattei most humbly desires the nobility and gentry, subscribers to the opera for the ensuing season at the King's Theatre in the Haymarket, to pay their subscription-money to Mess. Andrew Drummond & Co. bankers, at Charing-Cross, or to Mr. Crawford at the said Theatre' [announcement repeated on 12 and 19 June].

PA 16 Sep. 1761: 'Signora Mattei, duly sensible of her great obligations to the nobility, gentry, &c. for the generous encouragement with which they were pleased to honour her last season: - and sharing in the universal joy, on occasion of the late auspicious nuptials, and approaching coronation of their Majesties: - will endeavour to give an humble testimony of her gratitude, zeal and veneration; by exhibiting on Saturday next the 19th instant at the King's Theatre ... two serenatas; the first of which is entitled *Le speranze della Terra*, performed last June, in Honour of the King's birthday: but which will now appear with some alterations. The second serenata, entitled *Le promesse del cielo* is entirely new; and writ in order to celebrate, as far as lies in Signora Mattei's power, the late Royal Nuptials, and approaching Coronation. The Music will be performed, not only by opera singers and the usual orchestra; but also by a very considerable number of vocal and instrumental performers (all Englishmen), who will be divided into two bands: - the one in the usual place; and the other in the upper gallery. The scenes, illuminations, dresses, and other decorations (the whole new) will be made to correspond as much as possible, with the solemnity of the drama: - and as Signora Mattei will exert her utmost endeavours to please on this august occasion, she humbly hopes that she will be honoured with a continuation of the public favour, to obtain which has ever been the height of her ambition'.

Saturday 19 September 1761: LE SPERANZE DELLA TERRA and LE PROMESSE DEL CIELE

PA 21 Sept. 1761: 'The two grand Italian serenatas, on occasion of the Royal Nuptials and Coronation, were performed last Saturday, at the opera house in the Haymarket, to a most brilliant and numerous audience; their Majesties, with Princess Augusta, the Duke of York, &c. being present. A very great number of voices and instruments were employed in this splendid entertainment, which was embellished with proper scenes and other decorations. The double band (the one above, the other below) had a wonderful effect; especially in the choruses, which were vastly solemn; and suitable to the dignity of the subjects. The music was by Signor Cocchi. Signor Bottarelli wrote the two Italian serenatas, and Mr. Lockman the English imitation of them. A dance of nymphs and shepherds, composed by Signor Gallini, and danced by him, Mademoiselle Asselin, Signor and Signora Binetti, &c. pleased much'.

Tuesday 13 October 1761: ALESSANDRO NELL'INDIE
Pasticcio

PA 16 October 1761: 'The nobility and gentry, who have engaged the boxes for the ensuing season of operas are most humbly desired to send next Monday to the opera-office their commands, in case they chuse to have their boxes kept for the night of performance'.

Saturday 17 October 1761: IL FILOSOFO DI CAMPAGNA

Saturday 24 October 1761: ALESSANDRO NELL'INDIE

Tuesday 27 October 1761: IL FILOSOFO DI CAMPAGNA

PA 29 Oct. 1761: 'The subscription operas will begin with the first performance that shall be given at the abovementioned theatre [Alessandro in Indie, 7 Nov.]'.

Saturday 7 November 1761: ALESSANDRO NELL'INDIE

Tuesday 10 November 1761: IL MERCATO DI MALMANTILE

Saturday 14 November 1761: ALESSANDRO NELL'INDIE

Tuesday 17 November 1761: IL MERCATO DI MALMANTILE

PA 19 Nov. 1761: Announcement *Alessandro nell'Indie*, 21 Nov.: 'With a change of several favourite songs'.

Saturday 21 November 1761: ALESSANDRO NELL'INDIE

PA 21 Nov. 1761: 'The comic operas will be performed for the future, on Mondays instead of Tuesdays, and the serious operas are to continue on Saturday as usual'.

Monday 23 November 1761: IL MERCATO DI MALMANTILE

Saturday 28 November 1761: ALESSANDRO NELL'INDIE

PA 28 Nov. 1761: 'Next Monday being Her Royal Highness The Princess Dowager of Wales's birthday, the comic opera *Il mercato* will be deferred until Tuesday next'.

PA 30 Nov. 1761: 'On Wednesday will be performed a new comic opera call'd *Il mercato*. NB. Signora Paganini is recovered of her cold'.

Wednesday 2 December 1761: IL MERCATO DI MALMANTILE

PA 2 Dec. 1761: 'Signora Paganini is recovered of her cold'.

Saturday 5 December 1761: ALESSANDRO NELL'INDIE

Monday 7 December 1761: IL MERCATO DI MALMANTILE

PA 7 Dec. 1761: 'By particular desire, several favourite songs will be introduced'.

PA 10 Dec. 1761: 'On Monday next will be performed *Il mercato*. With the last change of favourite songs'.

Saturday 12 December 1761: ALESSANDRO NELL'INDIE

PA 12 Dec. 1761: 'On Monday next will be performed: *Il Mercato*. With the favourite songs which were introduced in the last performance; with a change of the quartetto at the end of the second act'.

Monday 14 December 1761: IL MERCATO DI MALMANTILE

PA 14 Dec. 1761: 'This day will be performed: Il Mercato. Several favourite songs will be introduced and a change of the quartetto at the end of the second act'.

PA 17 Dec. 1761: Announcement *Alessandro nell'Indie*, 19 Dec.: 'Being the last time of performing this opera'.

Saturday 19 December 1761: ALESSANDRO NELL'INDIE

Monday 21 December 1761: IL MERCATO DI MALMANTILE

Saturday 2 January 1762: TOLOMEO

Pasticcio

Monday 4 January 1762: IL MERCATO DI MALMANTILE

PA 4 Jan. 1762: 'This Day will be performed a new comic opera call'd Il mercato. Several favourite songs will be introduced, and a change of the quintetto at the end of the second act. With new decorations, and new dancers. (Being the last time of performing this opera)'.

Saturday 9 January 1762: TOLOMEO

Monday 11 January 1762: BERTOLDO

Comic opera with music by V. Ciampi

Saturday 16 January 1762: TOLOMEO

PA 16 Jan. 1762: 'The new comic opera *Bertoldo* will be performed Tuesday next instead of Monday being the day appointed to celebrate the Queen's birthday'.

Tuesday 19 January 1762: BERTOLDO

Saturday 23 January 1762: TOLOMEO

Monday 25 January 1762: IL MERCATO DI MALMANTILE

PA 25 Jan. 1762: 'By desire. This day will be performed a comic opera call'd Il mercato. With several favourite songs, and a change of the quintetto at the end of the second act. With dances'.

Friday 29 January 1762: TOLOMEO

Monday 1 February 1762: LE NOZZE DI DORINA

Comic opera with music by B. Galuppi

Saturday 6 February 1762: TOLOMEO

Monday 8 February 1762: LE NOZZE DI DORINA

PA 11 Feb. 1762: 'Signor Elisi presents his most dutiful respects to the nobility, gentry, &c, and begs leave to observe, that he should not have presumed to request a benefit (which is proposed for Tuesday the 26th of this Month) had not the great favour with which they have always honoured him, induced him to hope for their pardon: On which occasion he will exert his utmost endeavour to please, as being the only return he can make for their repeated favours'.

PA 11 Feb. 1762: 'Whereas the cloaths of many ladies and gentlemen sitting in the crown gallery have been spoiled, at different times this winter, by the indecency of the footmen: the manager most humbly hopes the nobility and gentry will not take it amiss, should he by under a necessity of shutting up the footmens gallery, in case the said rude practice is repeated'.

Saturday 13 February 1762: TOLOMEO

Monday 15 February 1762: IL FILOSOFO DI CAMPAGNA

PA 15 Feb. 1762: 'By particular desire'.

PA 16 Feb. 1762: 'At the King's Theatre ... For the benefit of Signor ELIZI on Tuesday, March 2, will be performed the opera of Arianna e Teseo. With very considerable alterations ... Tickets to be had of Signor Elizi, at Signora Mattei's house in Jermyn-Street, St. James's'.

Saturday 20 February 1762: TOLOMEO

Monday 22 February 1762: IL FILOSOFO DI CAMPAGNA

PA 22 Feb. 1762: 'By particular desire'.

PA 22 Feb. 1762: 'For the benefit of Signora Asselin. At the King's Theatre, Tuesday, March 9, an opera with new dances. Tickets to be had of Signora Asselin, at her house, the Corner of Great Marlborough-Street'.

PA 22 Feb. 1762: 'For the benefit of Signor Elizi At the King's Theatre, Monday March 1, will be performed the opera of Arianna e Teseo'.

Saturday 27 February 1762: TOLOMEO

Monday 1 March 1762: ARIANNA E TESEO

Benefit for Filippo Elisi

PA 3 Mar. 1762: 'At the King's Theatre ... on Tuesday March 23, will be performed *Il mercato di Malmantile*, a burletta, ... for the benefit of Signor and Signora Paganini, all whose songs will be new. [The Paganinis], being desirous of retiring to Italy, after having performed their engagements, take this opportunity to express their most grateful sense of the many favours with which they have been honoured in this kingdom: and being willing that the necessitous should share in that bounty which they owe more to the generosity of the English nation than to their own merit, they have allotted a fourth part of the profits which may arise from the above burletta (free from all expense whatever) towards the carrying on and extending the utility of the asylum or house of refuge for female orphans situated near Westminster-Bridge ... of which excellent institution the Earl of Litchfield is President; and another part of the aforesaid profits will be given towards relieving old Signor Cataneo, who during forty years was useful to the operas, but is now in extreme distress: and the manager, who is at the expense of this benefit, has cheerfully consented to the disposition here mentioned; as it is intended to apply the whole profits which may arise from letting out the servants gallery for the benefit of the asylum, over and above what was before allotted to it, 'tis humbly hoped that the nobility, gentry & will not take it amiss if their servants are not admitted that night, as has been the practice at this theatre on occasions of charity'.

Saturday 6 March 1762: ARIANNA E TESEO

PA 6 Mar. 1762: Announcement *Arianna e Teseo*, 8 Mar.: 'Signora Paganini being much indisposed with a cold, is the reason of the above opera [*Arianna e Teseo*] performed instead of *Il filosofo di campagna* as advertised'.

Monday 8 March 1762: ARIANNA E TESEO

Tuesday 9 March 1762: TOLOMEO

Benefit for Mlle Asselin

Saturday 13 March 1762: ARIANNA E TESEO

Monday 15 March 1762: IL FILOSOFO DI CAMPAGNA

Saturday 20 March 1762: LA DISFATTA DI DARIO

Pasticcio

Monday 22 March 1762: LE NOZZE DI DORINA

PA 22 March 1762: 'The last time of performing the opera ... By particular desire, *Il Mercato di Malmantile* (a burletta) which was to be performed ... to-morrow ... for the benefit of Signor and Signorina Paganini and for that of the Asylum, or the House of Refuge, is put off till Wednesday the 14th of April'.

Saturday 27 March 1762: LA DISFATTA DI DARIO

Monday 29 March 1762: TOLOMEO

PA 29 Mar. 1762: 'Signora Paganini being taken very ill is the reason of the above opera being performed this evening instead of the new comic opera called *La famiglia in scompiglio*'.

Saturday 3 April 1762: LA FAMIGLIA IN SCOMPIGLIO

Comic opera with music by G. Cocchi (new)

PA 7 Apr. 1762: 'At the King's Theatre in the Haymarket. On Wednesday next will be performed *Il mercato del Malmantile*, a burletta for the benefit of Signor and Signorina Paganini, all whose songs will be entirely new; and as they are about to retire to Italy, take this publick opportunity of expressing their grateful sense of the favours with which they have been honoured here. Tickets to

be had only of Mr. Crawford, treasurer ... One fourth of the profits arising from this benefit is given by the above performers to the asylum for female orphans'.

Monday 12 April 1762: LA FAMIGLIA IN SCOMPIGLIO

Wednesday 14 April 1762: IL MERCATO DI MALMANTILE
Benefit for the Paganinis

Saturday 17 April 1762: LA DISFATTA DI DARIO

Monday 19 April 1762: LA FAMIGLIA IN SCOMPIGLIO

Tuesday 20 April 1762: TOLOMEO
Benefit for Gallini

Saturday 24 April 1762: LA DISFATTA DI DARIO

Monday 26 April 1762: LA FAMIGLIA IN SCOMPIGLIO

Thursday 29 April 1762: IL FILOSOFO DI CAMPAGNA
Benefit General Lying-In Hospital

Saturday 1 May 1762: LA FAMIGLIA IN SCOMPIGLIO
PA 1 May 1762: 'Signor Elisi's being ill is the reason of the above opera being performed instead of La Disfatta'.

Saturday 8 May 1762: LA DISFATTA DI DARIO

PA 10 May 1762: 'There will be no opera this evening at the King's Theatre, on account of there being tomorrow night the benefit of the decay'd musicians'.

Tuesday 11 May 1762: CONCERT
Benefit for the decayed musicians

Saturday 15 May 1762: ATTILIO REGOLO
Serious opera with music by N. Jommelli

Tuesday 18 May 1762: LA FAMIGLIA IN SCOMPIGLIO
PA 18 May 1762: 'being the last time of performing this opera'.

Saturday 22 May 1762: ATTILIO REGOLO
PA 22 May 1762: 'The last night of subscriptions'

Wednesday 26 May 1762: ATTILIO REGOLO
PA 31 May 1762: Announcement Attilio Regolo, 3 June: 'The last time of performing this opera ... On Saturday next will be performed two acts of the favourite opera of Arianna e Teseo, and to conclude with a grand serenata of one act, in honour of His Majesty's birthday, which is to be exhibited with two orchestras, a great number of vocal and instrumental performers, and all the rest with the same grandeur as it was perform'd last year on the same occasion. Being the last of performing this season'.

Thursday 3 June 1762: ATTILIO REGOLO

Saturday 5 June 1762: ARIANNA E TESEO

THE KING'S THEATRE SEASON OF 1762-63

PA 13 May 1762: 'Signora Mattei most humbly desires the nobility and gentry, subscribers to the operas for the ensuing season, to pay their subscription money to Mess. Andrew Drummond & Co., bankers at Charing-Cross, or to Mr. Crawford agent & treasurer of the said theatre'.

PA 8 Nov. 1762: 'All the singers of the serious and comic operas, have been some time arrived from Italy, &c., except Signor Ciardini the principal man-singer in the serious opera, who is daily expected'.

PA 12 Nov. 1762: Signor Ciardini, the principal singer engaged for the serious operas at the King's Theatre ... is arrived; and the said operas will begin as soon as possible'.

Saturday 13 November 1762: IL TUTORE E LA PUPILLA
Pasticcio

Saturday 20 November 1762: IL TUTORE E LA PUPILLA

Saturday 27 November 1762: IL TUTORE E LA PUPILLA

Monday 29 November 1762: IL TUTORE E LA PUPILLA

Saturday 4 December 1762: ASTARTO RE DI TIRO
Pasticcio

Monday 6 December 1762: IL TUTORE E LA PUPILLA

Saturday 11 December 1762: ASTARTO RE DI TIRO

Monday 13 December 1762: IL TUTORE E LA PUPILLA

Saturday 18 December 1762: ASTARTO RE DI TIRO

Monday 20 December 1762: IL TUTORE E LA PUPILLA

PA 20 Dec. 1762: 'This day at the King's Theatre in the Haymarket will be performed the favourite comic opera of *Il Tutore e la pupilla*, and from this evening's performance the operas will be deferred till after the Holidays'.

Saturday 1 January 1763: IL TUTORE E LA PUPILLA

Saturday 8 January 1763: LA CASCINA
Pasticcio

Monday 10 January 1763: LA CASCINA

Saturday 15 January 1763: IL TUTORE E LA PUPILLA

Saturday 22 January 1763: ASTARTO RE DI TIRO

Monday 24 January 1763: IL TUTORE E LA PUPILLA

Saturday 29 January 1763: ASTARTO RE DI TIRO

Thursday 3 February 1763: LA CALAMITÀ DE' CUORI
Comic opera with music by B. Galuppi

Saturday 5 February 1763: LA CALAMITÀ DE' CUORI

Monday 7 February 1763: LA CALAMITÀ DE' CUORI

Saturday 12 February 1763: LA CALAMITÀ DE' CUORI

Monday 14 February 1763: IL TUTORE E LA PUPILLA

Saturday 19 February 1763: ORIONE O SIA DIANA VENDICATA
Serious opera with music by J.C. Bach (new)

Monday 21 February 1763: LA CALAMITÀ DE' CUORI

Saturday 26 February 1763: ORIONE O SIA DIANA VENDICATA

Monday 28 February 1763: ORIONE O SIA DIANA VENDICATA

PA 3 Mar. 1763: Felice Giardini 'humbly requests the nobility and gentry ... to pay in Half their subscription for the ensuing season ... to enable him to give security for the payment of several of the most eminent singers from Italy ... he would not have presumed to make this early application to the public, had he not already received the sanction of a licence from the Lord Chamberlain'.

Saturday 5 March 1763: ORIONE O SIA DIANA VENDICATA

Monday 7 March 1763: LA CALAMITÀ DE' CUORI

Saturday 12 March 1763: ORIONE O SIA DIANA VENDICATA

Monday 14 March 1763: IL TUTORE E LA PUPILLA

Saturday 19 March 1763: ORIONE O SIA DIANA VENDICATA

Monday 21 March 1763: LA CALAMITÀ DE' CUORI

Thursday 24 March 1763: IL TUTORE E LA PUPILLA + La serva padrona
Benefit for the De Amicis

PA 24 Mar. 1763: the De Amicis 'will present [La serva padrona] in its own natural beauty, such as it originally came from the hands of the ingenious author Signor Pergolesi, and as it was first done at Naples, in order to give the nobility and gentry the most favourable idea of so masterly a piece'.

Saturday 26 March 1763: ORIONE O SIA DIANA VENDICATA

Saturday 9 April 1763: ORIONE O SIA DIANA VENDICATA

Thursday 14 April 1763: LA FINTA SPOSA
Pasticcio

Saturday 16 April 1763: ORIONE O SIA DIANA VENDICATA

Thursday 21 April 1763: LA CALAMITÀ DE' CUORI + La serva padrona
Benefit for Gallini

Saturday 23 April 1763: ORIONE O SIA DIANA VENDICATA

Monday 25 April 1763: CONCERT

Thursday 28 April 1763: LA FINTA SPOSA

Saturday 30 April 1763: ORIONE O SIA DIANA VENDICATA

Saturday 7 May 1763: ZANAIDA
Serious opera with music by J.C. Bach (new)

Monday 9 May 1763: IL TUTORE E LA PUPILLA + La serva padrona
Benefit General Lying-In Hospital

Saturday 14 May 1763: ZANAIDA

Monday 16 May 1763: ORIONE O SIA DIANA VENDICATA

Saturday 20 May 1763: ORIONE O SIA DIANA VENDICATA

Saturday 28 May 1763: ZANAIDA

Tuesday 31 May 1763: ZANAIDA

PA 31 May 1763: 'As Signora Mattei will leave England soon after the Operas are over; and as Mr Crawford will have no further concern with the management of operas, all the cloaths used in the burlettas and dances, with many other articles, being his own property and that of Signora Mattei's, will be sold'.

Thursday 2 June 1763: ORIONE O SIA DIANA VENDICATA

LC 7-9 June 1763: 'We hear that the company engaged for the Italian operas next season are as follow: - Composers, Signor Bach and Signor Picini; the first man singer, Signor Manzicoli; first woman singers, Signora Gabrielli; the tenor, Signor Rossa; second man singer, Signor Veroli; second woman singer, Signora Monaca Bonan: the last part, Signor Giustinelli. Ballad master: Signor Sodi. The principal dancers, Signor Vestri and Signor Pietro, sen. With Signora Reen and Signora Lear; the comic dancers, Signor Genarielli and Signora Mora, with 16 figures from Paris'.

Saturday 11 June 1763: ZANAIDA

PA 13 July 1763: 'Whereas the partnership between us the undersigned Peter Crawford and Joseph Trombetta, late manager of the Italian opera, is now dissolved: we think it proper, in justice to our reputation, to inform the public, that notwithstanding so very large a sum as almost two thousand pounds appears against us, upon the balance (as our books shew, which are ready for inspection) we yet have been able to pay all our just debts, and satisfy all and every one of our dependants, without the least solicitation to other persons. But as, in undertakings of this sort, a great number of hands, in different branches of trade, must necessarily have been employed, for fear therefore lest some articles should have escaped our strictest enquiries, We, being desirous of satisfying

every individual, and of removing all cause of complaint, which might hereafter be raised against our conduct, do therefore now, in this public manner, call upon every person or persons, who may have any lawful demand upon us, to apply forthwith at our office in the Haymarket, to receive satisfaction for the same, in order that we may have nothing to reproach ourselves with; but that, on the contrary, after having done justice to all, we may have the satisfaction to find, that we sustained the above mentioned very heavy loss with our own capital only. Peter Crawford. Joseph Trombetta'.

LC 4-6 Aug. 1763: 'Suffolk-street, July 29, 1763. Haymarket. Mr. Giardini flatters himself, that the great demand for boxes for the ensuing season, will be a sufficient apology for requesting the nobility and gentry, who had boxes last season, and that intend to favour him with their protection, to direct their subscriptions to be paid to Mess. Drummond, bankers at Charing Cross, within fourteen days, after which time such boxes as are not engaged must be let to those subscribers who have already applied for them'.

THE KING'S THEATRE SEASON OF 1766-67

GZ 5 Aug. and *PA* 6 Aug. 1766: 'Haymarket, August 4, 1766. Mess. Crawford, Vincent, and Gordon, proprietors and managers of the operas at the King's Theatre ... beg leave to inform the nobility and gentry, that they have engaged the best company of singers, &c. that could be got in Italy for the performing of serious and comic operas next season at the said theatre. They are all on their journey, and are expected to arrive in London this month. The company are as follows, viz. serious: the celebrated Signor Guarducci, first man. Signora Anunciati, first woman. Signor Savoi, second man. Miss Young, second woman. Signor Grasse, tenor. Signora Piatti, third woman. Comic: Signor Lovatini, first man tenor. Signora Zamperini, first woman. Signor Savoi, first man serious. Miss Young, first woman ditto. Signor Moriggi, the old man bass. Signora Piatti, second woman. Signor Zamperini, second man. Signora Gibbetti, third woman. N.B. There are also engaged two capital painters, and some principal dancers, which are expected at the same time from Italy'.

GZ and *PA* 22 Sep. 1766: 'Messieurs Crawford, Vincent, and Gordon, most humbly request the nobility and gentry, subscribers to the serious and comic operas the ensuing season, they will please to pay their subscriptions to Mess. Andrew Drummond and Co. bankers at Charing Cross, who will give proper receipts for the same. It is humbly desired, that the subscribers to the boxes will please to send to the office of the said theatre, a list of the names of the company belonging to their respective boxes ... N.B. All the principle and other singers and dancers are arrived from Italy. The operas are to begin the 21st of next month'.

GZ 23 Sep. 1766: 'We hear Mr Slingsby, the celebrated dancer, is engaged at the Opera-house for the ensuing winter'.

GZ 11 Oct. 1766: 'Mr Bach, we are informed, has undertaken to compose an opera for the ensuing season, from which great expectations are formed by the musical world'.

GZ 16 Oct. 1766: 'King's Theatre, Haymarket, Oct. 15, 1766: Messrs. Crawford, Vincent, and Gordon, proprietors of this house, having received repeated intimations from the nobility and gentry who subscribe to, and frequent operas, of irregularities and abuses committed in the upper gallery of the Opera House, by reason of the permission hitherto allowed servants to resort there during the performances, under pretence of which several persons not attending upon any of the audience, and others artfully dresses in liveries for that purpose, have constantly introduced themselves and committed great indecencies; the proprietors having been frequently required to remedy this evil, by providing a proper reception for servants during their attendance; they therefore give this public notice, that to avoid all complaints of this kind for the future, they have now fitted up a large warm, and commodious apartment at the Opera House, for the accommodation of servants attending the audience, who, for the future will not be admitted into the gallery. And they humbly hope that the nobility and gentry, at whose particular instance this alteration is made, will direct their servants, after setting them down at the Opera House, to repair to the room provided for their reception'.

Tuesday 21 October 1766: GLI STRAVAGANTI
Pasticcio

Saturday 25 October 1766: GLI STRAVAGANTI

Tuesday 28 October 1766: GLI STRAVAGANTI

Saturday 1 November 1766: TRABEKARNE GRAND MOGOL
Pasticcio

Tuesday 4 November 1766: GLI STRAVAGANTI

Saturday 8 November 1766: TRABEKARNE GRAND MOGOL

Tuesday 11 November 1766: GLI STRAVAGANTI

Saturday 15 November 1766: TRABEKARNE GRAND MOGOL

Tuesday 18 November 1766: GLI STRAVAGANTI

Saturday 22 November 1766: TRABEKARNE GRAND MOGOL

Tuesday 25 November 1766: LA BUONA FIGLIUOLA
Comic opera with music by N. Piccinni

Saturday 29 November 1766: TRABEKARNE GRAND MOGOL

Tuesday 2 December 1766: LA BUONA FIGLIUOLA

Saturday 6 December 1766: TRABEKARNE GRAND MOGOL

Tuesday 9 December 1766: LA BUONA FIGLIUOLA

PA 11 Dec. 1766: 'The *serious opera*, which was to have been performed on Saturday next, is obliged to be deferred on account of the indisposition of one of the performers'.

PA 12 Dec. 1766: 'The new comic opera of *La buona figliuola* is to be performed tomorrow evening at the King's Theatre in the Haymarket, instead of *Gli Stravaganti*, which was inserted by mistake in yesterday's paper'.

Saturday 13 December 1766: LA BUONA FIGLIUOLA

Tuesday 16 December 1766: LA BUONA FIGLIUOLA

Saturday 20 December 1766: EZIO

Tuesday 23 December 1766: LA BUONA FIGLIUOLA

Saturday 27 December 1766: LA BUONA FIGLIUOLA

PA 27 Dec. 1766: 'The serious opera of *Ezio* which was to have been performed this evening, is obliged to be deferred on account of the indisposition of Signor Guarducci and Signor Grassi; therefore there will be performed this evening the abovementioned opera of *La buona figliuola*'.

Saturday 3 January 1767: LA BUONA FIGLIUOLA

Tuesday 6 January 1767: LA BUONA FIGLIUOLA

Saturday 10 January 1767: EZIO
Pasticcio

Tuesday 13 January 1767: LA BUONA FIGLIUOLA

Saturday 17 January 1767: EZIO

Tuesday 20 January 1767: LA BUONA FIGLIUOLA

GZ 21 Jan. 1767: 'By particular desire. At the King's Theatre ... on Saturday next, the 24th instant, will be performed a serious opera, called, *Trabekarne Grand Mogol*. With several alterations of new songs. The music composed by several celebrated composers. With dances'.

PA 22 Jan. 1767: 'For the benefit of Signor Guarducci. At the King's Theatre ... on Thursday the 26th of February next, will be performed a new opera ... Tickets to be had of Signor Guarducci, at Mrs. Haynes', in Charles-street, St. James's Square'.

Friday 23 January 1767: THE CURE OF SAUL

Oratorio

*Benefit for the decayed musicians***Saturday 24 January 1767: TRABEKARNE GRAND MOGOL***PA 24 Jan. 1767: 'By particular desire'.***Tuesday 27 January 1767: LA BUONA FIGLIUOLA**

PA 29 Jan. 1767: 'For the benefit of Signor Lovatini. At the King's Theatre ... Thursday, March 12, will be performed a new comic opera ... Tickets to be had at the Prince of Orange Coffeehouse, at the bottom of the Haymarket; and of Signor Lovatini, at the Italian Warehouse, the corner of Little Suffolk-street in the Haymarket'.

Saturday 31 January 1767: LA BUONA FIGLIUOLA MARITATA**Tuesday 3 February 1767: LA BUONA FIGLIUOLA****Saturday 7 February 1767: LA BUONA FIGLIUOLA MARITATA**

PA 9 Feb. 1767: 'For the benefit of Signor Guarducci. At the King's Theatre ... on Thursday the 26th instant, will be performed a new serious opera (for that night only) called Sifare. In which will be introduced a cantabile song, accompanied by Mr. Abel on the Viola de Gamba'.

Tuesday 10 February 1767: LA BUONA FIGLIUOLA**Saturday 14 February 1767: CARATTACO**

Serious opera with music by J.C. Bach (new)

Tuesday 17 February 1767: LA BUONA FIGLIUOLA MARITATA**Saturday 21 February 1767: CARATTACO**

PA 23 Feb. 1767: 'The opera of Sifare, which was to have been performed at the King's Theatre ... for the benefit of Signor Guarducci on Thursday next, is, by particular desire, postponed till Thursday the 5th of March'.

Tuesday 24 February 1767: LA BUONA FIGLIUOLA**Saturday 28 February 1767: CARATTACO**

PA 2 Mar. 1767: 'For the benefit of Signor Lovatini. At the King's Theatre ... on Thursday the 12th of March, will be performed a new comic opera call'd Il signor dottore. The music composed by Signor Fischetti, a Neapolitan'.

Tuesday 3 March 1767: LA BUONA FIGLIUOLA**Thursday 5 March 1767: SIFARE***Benefit for Guarducci**PA 5 Mar. 1767: 'A new serious opera, for this night only'.***Saturday 7 March 1767: CARATTACO****Tuesday 10 March 1767: LA BUONA FIGLIUOLA****Thursday 12 March 1767: IL SIGNOR DOTTORE**

Comic opera with music by D. Fischietti

*Benefit for Lovattini***Saturday 14 March 1767: CARATTACO****Tuesday 17 March 1767: LA BUONA FIGLIUOLA MARITATA**

PA 17 Mar. 1767: 'For the benefit of Signor Morigi. At the King's Theatre ... on Thursday 9th of April will be performed. A comic opera. Tickets 10s 6d to be had of Signor Moriggi at the Italian Warehouse, opposite the Theatre, in the Haymarket'.

Saturday 21 March 1767: LA BUONA FIGLIUOLA MARITATA

*PA 21 Mar. 1767: 'The opera of *Gli Stravaganti*, which was to have been performed (by desire) this evening, is obliged to be postponed, on account of a sudden indisposition of Signora*

Zamperini; therefore this evening will be performed, the comic opera of *La Buona Figliuola Maritata*. Signora Zamperini's part will be performed by her sister'.

Tuesday 24 March 1767: LA BUONA FIGLIUOLA

PA 24 Mar. 1767: 'For the benefit of Signora Zamperini. At the King's Theatre, Haymarket. Thursday, April 2, a new comic opera call'd *L'innamorato del cicisbeo*. And will be performed entirely by Signora Zamperini and Family. The music composed by several celebrated composers. In Act II Signora Zamperini will sing a song accompanied by the mandolino, by herself. With Dances. Tickets 10s 6d. each, to be had of Signora Zamperini, at Mr. Major's Muffshop, in Pantion-Street, Leicester Fields'.

Saturday 28 March 1767: CARATTACO

Tuesday 31 March 1767: LA BUONA FIGLIUOLA

Thursday 2 April 1767: L'INNAMORATE DEL CICISBEO

Benefit for Anna Zamperini

PA 2 Apr. 1767: 'For the benefit of Signora Zamperini ... This day will be performed new comic opera call'd *L'innamorato del Cicisbeo*. The music composed by several celebrated composers. With dances and new cloaths in the Venetian character'.

Cast: Lesbina: Anna Zamperini; Cicisbeo: Giandomenico Zamperini; Aurora: Antonia Zamperini; Griletta: Maria Zamperini.

Saturday 4 April 1767: LA CONQUISTA DEL MASSICO

Serious opera with music by M. Vento

PA 6 Apr. 1767: 'Signior Morigi having fixed upon the comic opera of *La buona figliuola maritata* for his benefit, on Thursday next the 9th Instant, and the most favourite songs therein being principally contained in the two first acts, the third act will, for that day, be omitted, in order to give room for the additional performance of a celebrated Intermezzo (never seen in England) called *Don Trastullo*; the music by Signor Jomelli'.

Tuesday 7 April 1767: LA BUONA FIGLIUOLA

Thursday 9 April 1767: LA BUONA FIGLIUOLA MARITATA + Don Trastullo

Don Trastullo: intermezzo with music by N. Jommelli.

Benefit for Morigi

Saturday 11 April 1767: LA CONQUISTA DEL MASSICO

PA 14 Apr. 1767: 'For the benefit of Mr. Slingsby. At the King's Theatre ... Thursday, April 30, will be performed, the second part of the favourite opera of *La buona figliuola*. With entertainments of Dancing. Ticket 10s 6d each, to be had of Mr. Slingsby, at Mr. Leigh's, in Broad court, Covent-Garden'.

Tuesday 21 April 1767: LA BUONA FIGLIUOLA

PA 21 Apr. 1767: 'The last night but one of the subscription'.

PA 24 Apr. 1767: 'For the benefit of Mr. Slingsby. *La Buona Figliuola Maritata*. With an Intermezzo, performed but once in this Kingdom, called *Don Trastullo*: the music by Signor Jommeli; With an addition of two favourite airs by Signor Lovatini and Signor Morigi. With dances; and by particular desire a tambourine dance by Mr. Slingsby and Signora Radicati'.

Saturday 25 April 1767: LA CONQUISTA DEL MASSICO

PA 25 Apr. 1767: 'The last night of the subscription'.

Tuesday 28 April 1767: LA BUONA FIGLIUOLA

PA 28 Apr. 1767: 'For the benefit of Mr. Slingsby ... will be performed (by particular desire) *Il signor dottore* ... With alterations, and the addition of some of the favourite airs out of *Don Trastullo*'.

Thursday 30 April 1767: IL SIGNOR DOTTORE

Benefit for Slingsby

Saturday 2 May 1767: LA CONQUISTA DEL MASSICO

PA 2 May 1767: 'For the benefit of Signora Radicati. At the King's Theatre ... Thursday, May 14, the new comic opera of Gli stravaganti. With new dances for the night only. Tickets to be had of Signora Radicati, at Mr. Pulssord's, Peruke-maker, St. James's Market'.

Tuesday 5 May 1767: LA BUONA FIGLIUOLA MARITATA

PA 8 May 1767: 'Mr. Crawford, one of the three proprietors of the King's Theatre in the Haymarket having declined carrying on operas after the expiration of the present season: notice is therefore hereby given, that all persons having any claim or demands on Mess. Crawford, Vincent and Gordon, the present undertakers, in respect of any matters relating to the Opera House to this time, are requested forthwith to bring in their accounts to the opera office, on the days of performance in order to their being settled and discharg'd before the accounts of this year's undertaking are closed between the said parties, in regard Mess. Vincent and Gordon after the expiration of the present season propose carrying on operas on their own joint account'.

Saturday 9 May 1767: LA BUONA FIGLIUOLA

Tuesday 12 May 1767: LA BUONA FIGLIUOLA

PA 12 May 1767: 'The 22nd night'.

Thursday 14 May 1767: GLI STRAVAGANTI

Benefit for Signora Radicati

Saturday 16 May 1767: IL SIGNOR DOTTORE

PA 16 May 1767: 'With additions of some of the favourite airs out of Don Trastullo'.

Tuesday 19 May 1767: GLI STRAVAGANTI

PA 19 May 1767: 'Being the last time of performing this opera'.

Saturday 23 May 1767: LA BUONA FIGLIUOLA

PA 23 May 1767: 'The 23rd night'.

Tuesday 26 May 1767: LA BUONA FIGLIUOLA MARITATA

PA 26 May 1767: 'Being the last time of performing this opera'.

Saturday 30 May 1767: LA BUONA FIGLIUOLA

PA 30 May 1767: 'The 24th night'.

Tuesday 2 June 1767: LA BUONA FIGLIUOLA

PA 2 June 1767: 'The 25th night'.

Friday 5 June 1767: LA CONQUISTA DEL MASSICO

PA 5 June 1767: 'By particular desire. Being the last time of performing this opera'.

PA 9 June 1767: By particular desire. For the last time of performing this opera at King's Theatre ... on Saturday next, the 13th instant, will be performed Il signor Dottore. The music composed by Signor Fischietti ... With alterations and additions of some of the favourite airs out of Don Trastullo'.

Saturday 13 June 1767: LA BUONA FIGLIUOLA

PA 13 June 1767: 'The 26th night. By the particular desire of several persons of quality who were subscribers in the operas'.

Tuesday 16 June 1767: IL SIGNOR DOTTORE

PA 16 June 1767: 'By particular desire. With alterations and additions of some of the favourite airs out of Don Trastullo'.

Saturday 20 June 1767: LA BUONA FIGLIUOLA

PA 20 June 1767: 'The last time of performing this season'.

Saturday 27 June 1767: GLI STRAVAGANTI

GZ 27 June 1767: 'By very particular desire. The last time of performing this season'.

THE KING'S THEATRE SEASON OF 1767-68

GZ 29 Aug. 1767: 'Mr. Gordon, one of the opera directors, is expected in town soon, with some valuable recruits for the season; among others, Seignior Pugnani is the first violin, and Seignior Manfredi first violoncello, a very eminent composer, and several new voices'.

GZ 7 Sep. 1767: 'By the last letters from Paris we are informed that no man in Europe ever cut so great a figure in dancing as that celebrated Irishman, Mr. Slingsby, who now performs at the new French opera, with most uncommon applause, and is employed in teaching by the first nobility there, who, to their honour, are not so much bigoted to Italian performers only, but will give encouragement to those of any nation whose performances may deserve it'.

GZ 9 and PA 10 Sep. 1767: 'September 9, 1767. Mess. Vincent and Gordon, managers of the operas at the King's Theatre in the Hay-Market, beg leave to inform the nobility and gentry, that they have engaged several new singers for the ensuing Season, some of them are already arrived. The company for the serious operas, as follows: Signor Guarducci, first man; Signora Campolini, first woman; Signor Savoi, second man; Signora Querzoli, second woman; Signor --, tenor; Signora Piatti, third woman; Signor Michelli. For the comic: Signor Lovattini, first man; Signora Guadagni, first woman; Signor Savoi, serious man; Signora Querzoli, serious woman; Signor Moriggi, bass; Signora Piatti, third woman; Signor Michelli, &c. There are also engaged Signor Guglielmi and Signor Alessandro, as composers; Signor Pugnani for the first violin, from the Court of Turin; and Signora Coradini a new dancer. The nobility and gentry that intend to honour the managers with their protections, are requested to pay their subscriptions to Mess. Drummonds, Charing Cross'.

PA 9 October 1767: 'October 8, 1767. Mess. Vincent and Gordon, managers of the operas, humbly beg the nobility and gentry, (that intend honouring them with their protection this season as subscribers) that they would pay their subscriptions to Mess. Drummond, bankers, at Charing Cross'.

GZ 17 October 1767: 'Mr. Slingsby, the celebrated dancer, has obtained a *cong *, or particular permission, from the French Court, to perform in London the ensuing winter, and is just arrived here, in consequence of some extraordinary terms granted him by the managers of the Opera-house'.

Tuesday 27 October 1767: TIGRANE
Pasticcio

Saturday 31 October 1767: TIGRANE

Saturday 7 November 1767: LA SCHIAVA
Comic opera with music by N. Piccinni

Tuesday 10 November 1767: LA SCHIAVA

Saturday 14 November 1767: TIGRANE

Tuesday 17 November 1767: LA SCHIAVA

Saturday 21 November 1767: LA SCHIAVA

Tuesday 24 November 1767: LA SCHIAVA

Saturday 28 November 1767: TIGRANE

Tuesday 1 December 1767: TIGRANE

PA 5 Dec. 1767: 'The managers beg leave to acquaint the nobility and gentry that on account of the sudden indisposition of the principal singers they cannot perform any opera this evening'.

Tuesday 8 December 1767: SIFARE

PA 8 Dec. 1767: 'The comic opera is obliged to be deferred on account of the indisposition of Signora Guadagni'.

Saturday 12 December 1767: SIFARE

Tuesday 15 December 1767: SIFARE

Saturday 19 December 1767: SIFARE

Tuesday 22 December 1767: SIFARE

Saturday 2 January 1768: LA SCHIAVA

Tuesday 5 January 1768: LA SCHIAVA

Saturday 9 January 1768: LA BUONA FIGLIUOLA MARITATA

Tuesday 12 January 1768: LA BUONA FIGLIUOLA MARITATA

Saturday 16 January 1768: IFIGENIA IN AULIDE

Serious opera with music by P. Guglielmi (new)

Tuesday 19 January 1768: LA SCHIAVA

Saturday 23 January 1768: IFIGENIA IN AULIDE

Tuesday 26 January 1768: LA BUONA FIGLIUOLA

Saturday 30 January 1768: LA BUONA FIGLIUOLA

Tuesday 2 February: 1768 LA BUONA FIGLIUOLA

Friday 5 February 1768: THE CURE OF SAUL

Oratorio

Benefit for the decayed musicians

Saturday 6 February 1768: IFIGENIA IN AULIDE

Tuesday 9 February 1768: LA BUONA FIGLIUOLA

PA 11 Feb. 1768: For the benefit of Signor Guarducci. At the King's Theatre ... Thursday, Feb. 25, will be performed the oratorio of *Betulia Liberata*. By Metastasio. The music by Signor Jomelli. With grand chorusses. A Concerto on the Viola de Gamba, by Mr. Abel. Tickets to be had of Signor Guarducci, at Mr. Barron's in Charles-street, St. James's-Square, and at the Theatre'.

Saturday 13 February 1768: LA SCHIAVA

Tuesday 16 February 1768: LA BUONA FIGLIUOLA

PA 19 Feb. 1768: 'Messrs. Smith and Stanley have engaged Signor Guarducci, to sing in the oratorios at Covent Theatre, for the ensuing season; and he will perform this evening (for the first time) in Samson'.

Saturday 20 February 1768: IFIGENIA IN AULIDE

Tuesday 23 February 1768: IFIGENIA IN AULIDE

Saturday 27 February 1768: LA MOGLIE FEDELE

Comic opera with music by F. Alessandri (new)

Tuesday 1 March 1768: LA MOGLIE FEDELE

PA 1 Mar. 1768: 'On Saturday the comic opera, or burletta, entitled *La moglie fedele* (the Faithful Wife) set to music by Signor Felice Alessandri, was performed, for the first time, at the King's Theatre, in the Hay-market. The whole cast of the music seem'd to be as new and delightful as that of the celebrated *Buona Figliuola*, and being performed with uncommon spirit, gave the highest pleasure to a crouded audience'.

Saturday 5 March 1768: LA MOGLIE FEDELE

Tuesday 8 March 1768: LA BUONA FIGLIUOLA

Thursday 10 March 1768: SESOSTRI

Serious opera with music by P. Guglielmi

Saturday 12 March 1768: LA MOGLIE FEDELE

PA 12 Mar. 1768: 'We are told that an Italian dancing-master has had the presumption to write a letter to the townclerk of a certain corporation, with an offer of his services in parliament'.

Tuesday 15 March 1768: LA SCHIAVA

Saturday 19 March 1768: LA MOGLIE FEDELE

GZ 21 Mar. 1768: 'The performers at the several Theatres Royal, it is hoped, will send to the Gazetteer, all previous advertisements of their benefits: the plays, operas and oratorios being now regularly inserted in this paper, authenticated by the respective managers. The peculiar advantage of advertising in the Gazetteer, arises from the extraordinary number printed and dispersed; and it circulates among the families of the first distinction and fashion in this metropolis'.

Tuesday 22 March 1768: LA SCHIAVA

Saturday 26 March 1768: IL RATTO DELLA SPOSA

Comic opera with music by P. Guglielmi

Tuesday 5 April 1768: IL RATTO DELLA SPOSA

GZ 7 Apr. 1768: '[On] Signor Lovattini's night ... the 21st of April will be performed (for that night only) a new comic opera. The music composed by the celebrated Signor Nicolo Piccini. Tickets to be had at Signor Lovattini's at the Italian Warehouse ... and of Mr. Vincent, the back of the Opera-House in Market-lane'.

Saturday 9 April 1768: LA MOGLIE FEDELE

Tuesday 12 April 1768: LA BUONA FIGLIUOLA

PA 12 Apr. 1768: 'Mr. Slingsby's night, at the Opera House in the Hay-market, is to be on Thursday, May the 5th, when a very favourite comic opera will be performed, with new dances, for the entertainment of the nobility and gentry, who may be pleased to honour him with their protection'.

Saturday 16 April 1768: LA SCHIAVA

Tuesday 19 April 1768: IL RATTO DELLA SPOSA

GZ 19 Apr. 1768: For the benefit of Lovattini: 'On Thursday next, the 21st of April, will be performed the favourite comic opera *Il filosofo di campagna* ... tickets ... at half a guinea each'.

GZ 19 Apr. 1768: 'We can assure the public, that the celebrated Signor Guarducci, had promised to sing in the oratorio of the Messiah, which is to be performed at the Foundling Hospital, on the 12th of May next, for the benefit of that charity'.

Thursday 21 April 1768: IL FILOSOFO DI CAMPAGNA

Benefit for Lovattini

Saturday 23 April 1768: LA MOGLIE FEDELE

Tuesday 26 April 1768: IL FILOSOFO DI CAMPAGNA

Saturday 30 April 1768: LA BUONA FIGLIUOLA

Tuesday 3 May 1768: LA SCHIAVA

GZ 4 May 1768: 'Mr. Slingsby and Signor Morigi's night. At the King's Theatre ... to-morrow, the 5th of May, will be performed the celebrated comic opera, called *Il filosofo di campagna*. The musick by Signor Buranello. With new dances ... Tickets to be had of Mr. Slingsby, at Mr. Willerton's toy-shop, the corner of Conduit-street, New Bond-street; and of Signor Morigi, at the Puke-makers, the second door from Norris street, facing Pantion-street, in the Hay-market'.

Thursday 5 May 1768: IL FILOSOFO DI CAMPAGNA

Benefit for Slingsby and Morigi

Saturday 7 May 1768: LA BUONA FIGLIUOLA

PA 7 May 1768: 'The last night of the subscription'.

Tuesday 10 May 1768: IL FILOSOFO DI CAMPAGNA

Thursday 12 May 1768: THE INDISCREET LOVER

English comedy

Benefit Lying-In Hospital for Married Women

Tuesday 24 May 1768: I VIAGGIATORI RIDICOLI TORNATI IN ITALIA

Comic opera with music by N. Piccinni (new)

Saturday 28 May 1768: I VIAGGIATORI RIDICOLI TORNATI IN ITALIA

Tuesday 31 May 1768: I VIAGGIATORI RIDICOLI TORNATI IN ITALIA

Saturday 4 June 1768: I VIAGGIATORI RIDICOLI TORNATI IN ITALIA

Tuesday 7 June 1768: I VIAGGIATORI RIDICOLI TORNATI IN ITALIA

Saturday 11 June 1768: I VIAGGIATORI RIDICOLI TORNATI IN ITALIA

Tuesday 14 June 1768: LA BUONA FIGLIUOLA

PA 14 June 1768: 'Being the last time of performing this opera this season'.

Saturday 18 June 1768: I VIAGGIATORI RIDICOLI TORNATI IN ITALIA

Tuesday 21 June 1768: I VIAGGIATORI RIDICOLI TORNATI IN ITALIA

Saturday 25 June 1768: I VIAGGIATORI RIDICOLI TORNATI IN ITALIA

Tuesday 28 June 1768: I VIAGGIATORI RIDICOLI TORNATI IN ITALIA

PA 28 June 1767: 'Being the last time of performing this opera this season'.

Thursday 30 June 1768: I VIAGGIATORI RIDICOLI TORNATI IN ITALIA

PA 30 June 1767: 'By particular desire. The last time of performing this season'.

<p align="center">SUMMER 1768: KING'S THEATRE OPERA PERFORMANCES ON OCCASION OF THE VISIT OF THE KING OF DENMARK¹</p>

Saturday 13 August 1768: LA BUONA FIGLIUOLA.

PA 13 Aug. 1768: 'We have authority to say, that the King of Denmark is to be at the Opera this evening'.

Reconstruction of the cast: Marchioness Lucinda: Giacomazzi; Armidoro: Luciani; Marquis della Conchiglia: Lovattini (cf. libretto 1766-67); Cecchina: Guadagni; Tagliaferro: Morigi (cf. libretto 1766-67); Paoluccia: Gibetti (cf. libretto 1766-67); Sandrina: Bassanese?; Mengotto: De Michele.

GZ 15 Aug. 1768: 'Saturday evening the King of Denmark was at the Opera-house in the Hay-market, where a polite and brilliant audience complimented his Majesty by standing up when he appeared, and so continued during the overture. His Majesty expressed his approbation of some particular parts of the performance, and seemed much pleased with the whole'.

Tuesday 16 August 1768: LA BUONA FIGLIUOLA

Saturday 20 August 1768: LA SCHIAVA

GZ 19 Aug. 1768: 'We have authority to say that the King of Denmark will be at the Opera tomorrow night'.

The cast list of *La schiava* probably was: Fulgenzio: Luciani; Rosalba: Giacomazzi; Lelio: Lovattini (cf. libretto 1767-68); Arminda: Guadagni (cf. libretto 1767-68); Asdrubal: Morigi (cf. libretto 1767-68); Nerina: Gibetti; Kirca: De Michele.

GZ 23 Aug. 1768: 'Last Saturday night the King of Denmark was at the Opera house, which was full and brilliant, and his Majesty seemed much pleased, particularly at the performances of the first dancers, Mons. Lariviere and Miss Froment (scholar of Mr. Froment) whom he honoured with his royal applause; and she received the same from the whole house'.

Saturday 27 August 1768: 'an Opera'

GZ 29 Aug. 1768: 'On Saturday, by desire of his Danish Majesty, there was an opera at the King's Theatre in the Hay-market, at which his Majesty and the nobility his attendants, and many others of the English nobility, &c. were to see the performance'.

¹ Except for the performance of 20 Sep., the opera nights are listed in *LS*, iv, 1342-63. Their listing of the performances of 27 Sep. and 11 [12] and 22 Oct. at the beginning of the 1768-69 season is misleading. The 1768-69 season started at 5 Nov. 1768 and only featured comic operas.

GZ 30 Aug. 1768: 'Yesterday, his Danish Majesty, with the nobility his attendants ... proceeded on their journey to Cambridge. We hear his Danish Majesty will make the following tour before he returns to St. James's, which is computed at nine hundred miles: Cambridge, York, Wentworth-castle, Alnwick castle, the seat of the Duke of Northumberland, ... Birmingham, Oxford, Blenheim, Bath, Bristol, Gloucester, West of England'.

GZ 6 Sep. 1768: 'St. James's, Sept. 3. Last night his Danish Majesty arrived here, safe and in good health, from his tour in the north'.

Saturday 10 September 1768: IL FILOSOFO DI CAMPAGNA

The cast of *Il filosofo di campagna* probably was: Nardo: Lovattini; Lesbina: Guadagni; Eugenia: Giacomazzi; Rinaldo: Luciani; Don Tritemio: Morigi; Capocchio: Bassanese?; Lena: Gibetti.

GZ 13 Sep. 1768: 'Saturday night there was a numerous and brilliant audience at the King's Theatre in the Hay-market, to see the comic opera call'd *Il Filosofo di campagna*, which his Danish Majesty was pleased to honour with his presence'.

GZ 14 Sep. 1768: 'The King of Denmark set out yesterday afternoon, after dining ... for Oxford'.

GZ 17 Sep. 1768 'Yesterday evening his Danish Majesty arrived at St. James's, from making the tour of Oxfordshire and Buckinghamshire'.

Saturday 17 September 1768: IL FILOSOFO DI CAMPAGNA

Tuesday 27 September 1768: LA SCHIAVA

PA 27 Sep. 1768: 'The King of Denmark has commanded the opera of *La Schiava* this evening at the King's Theatre in the Hay-Market'.

Wednesday 12 October 1768: ARIANNE E TESEO

Arianna e Teseo is the only libretto preserved of these late-summer productions. Cast list: Minosse: Signor Bassanese, Arianna: Signora Giacomazzi, Teseo: Signor Luciani, Tauride: Signor Giustinelli, Laodice: Signora Gibetti, Alceste: Signor Michele (see also Sartori, no. 2594).

PA 13 Oct. 1768: 'The Danish Majesty ... will set out this morning from St. James's for Dover. Yesterday their Royal Highnesses the Dukes of Gloucester and Cumberland dined with his Danish Majesty in public; and in the evening accompanied his Majesty to the opera'.

Saturday 22 October 1768: ARIANNE E TESEO

PA 22 Oct. 1768: 'By command of their Majesties'.

THE KING'S THEATRE SEASON OF 1768-69

GZ 9 July 1768: 'There are to be no serious operas the next season at the King's theatre in the Haymarket'.

GZ 11 July 1768: 'An Italian performer at a place of public entertainment, we are told, was lately complimented with a thousand pounds for the Elysium of her arms, by a very *sensible* Englishman of fortune'.

GZ 16 July 1768: 'It is said the managers of the Opera-house will stand at full 5000l. less expense than usual, by having no serious operas next season; notwithstanding which, as the *gout* is so strong and prevalent for comic operas, it is the general opinion, that more money will be received the ensuing season at this house than has been, in any one season, for these 30 years past. We can assure our readers, that Signior Guarducci, the famous Italian singer of the Opera, lately returned to his own country, has accumulated (by his own declaration) in the two years he has designed to reside amongst us, the full sum of 4700l'.

PA 19 Sep. Nov. 1768: 'Messrs. Vincent and Gordon beg the nobility and gentry that intend honouring them with their protection the ensuing season of opera will pay their subscriptions to Messrs Drummonds, bankers, Charing Cross. The subscription of 50 nights only'.

Saturday 5 November 1768: GLI AMANTI RIDICOLI

Comic opera with music by B. Galuppi

Tuesday 8 November 1768: GLI AMANTI RIDICOLI

Saturday 12 November 1768: GLI AMANTI RIDICOLI

Tuesday 15 November 1768: GLI AMANTI RIDICOLI

PA 15 Nov. 1768: 'The comic opera *I viaggiatori* which was intended for this day is oblig'd to be deferred on account of the indisposition of a principal performer'.

Saturday 19 November 1768: I VIAGGIATORI TORNATI

Saturday 26 November 1768: I VIAGGIATORI TORNATI

GZ 26 Nov. 1768: 'This evening Mr. Slingsby will, for the first time this season, at the desire of many persons of distinction, appear with Signora Radicati in the favourite dances of the Passpied and the Allemande at the King's Theatre in the Haymarket'.

Tuesday 29 November 1768: I VIAGGIATORI TORNATI

Saturday 3 December 1768: I VIAGGIATORI TORNATI

Tuesday 6 December 1768: I VIAGGIATORI TORNATI

Saturday 10 December 1768: I VIAGGIATORI TORNATI

Tuesday 13 December 1768: LE DONNE VENDICATE

Comic opera with music by N. Piccinni

Saturday 17 December 1768: LE DONNE VENDICATE

Tuesday 20 December 1768: LE DONNE VENDICATE

Friday 23 December 1768: LE DONNE VENDICATE

Saturday 31 December 1768: LA BUONA FIGLIUOLA

Tuesday 3 January 1769: LA BUONA FIGLIUOLA

Saturday 7 January 1769: LA BUONA FIGLIUOLA

Tuesday 10 January 1769: LA SCHIAVA

Saturday 14 January 1769: I VIAGGIATORI TORNATI

Tuesday 17 January 1769: I VIAGGIATORI TORNATI

GZ 20 Jan. 1769: 'It is said one reason why the comic opera of the *I Viaggiatori Ridicoli* was so ill attended of in general, was because few of our young travellers could bear to see their own pictures'.

Saturday 21 January 1769: LA SCHIAVA

PA 21 Feb. 1769: 'Signor Lovattini's night. At the King's Theatre ... on Thursday the 2d of March will be performed a new comic opera, taken from the Miller of Mansfield, called *Il re alla caccia*. Composed by Signor Alessandri. Tickets to be had at Signor Lovattini's, at the Italian warehouse, the corner of Little Suffolk-street, in the Hay-market'.

Tuesday 24 January 1769: LA BUONA FIGLIUOLA

Saturday 28 January 1769: IL MERCATO DE MALMANTILE

Tuesday 31 January 1769: IL MERCATO DE MALMANTILE

Friday 3 February 1769: THE MESSIAH

Benefit for the decayed musicians

Saturday 4 February 1769: IL MERCATO DI MALMANTILE

Tuesday 7 February 1769: IL MERCATO DI MALMANTILE

Saturday 11 February 1769: IL MERCATO DI MALMANTILE

Tuesday 14 February 1769: IL FILOSOFO DI CAMPAGNA

PA 14 Feb. 1769: 'Third act entirely new'.

Saturday 18 February 1769: IL MERCATO DI MALMANTILE

Tuesday 21 February 1769: I VIAGGIATORI TORNATI

Saturday 25 February 1769: IL FILOSOFO DI CAMPAGNA

Tuesday 28 February 1769: LA BUONA FIGLIUOLA

Thursday 2 March 1769: IL RE ALLA CACCIA

Comic opera with music by F. Alessandri (new)

Benefit for Lovattini

GZ 3 Mar; 1769: 'Mr. Canter not being able to finish the new scenes that were intended for the Opera last night, hopes to have them ready by tomorrow night'.

Saturday 4 March 1769: IL RE ALLA CACCIA

Tuesday 7 March 1769: IL RE ALLA CACCIA

PA 9 Mar. 1769: 'For the benefit of Sig[nora] Guadagni. At the King's Theatre in the Haymarket, Thursday, March 16, a new comic opera called *La moglie fedele*; the music entirely by Signor Alessandri ... Tickets to be had at Signora Guadagni's, at the Italian Warehouse, facing the Opera House; and at Mr. Welcker's Music Shop Gerrard-Street St. Anne's Soho. The managers of the opera, in consideration of the great loss Signora Guadagni has sustained by being robbed of upwards of eight hundred pounds by her servant, have granted her this benefit'.

Saturday 11 March 1769: IL RE ALLA CACCIA

Tuesday 14 March 1769: LA SCHIAVA

Thursday 16 March 1769: LA MOGLIE FEDELE

Benefit for Signora Guadagni

Saturday 18 March 1769: IL RE ALLA CACCIA

Tuesday 28 March 1769: LA BUONA FIGLIUOLA

Saturday 1 April 1769: IL RE ALLA CACCIA

Tuesday 4 April 1769: LA BUONA FIGLIUOLA

Wednesday 5 April 1769: RUTH

Oratorio

Saturday 8 April 1769: NANETTA E LUBINO

Comic opera with music by G. Pugnani (new)

Tuesday 11 April 1769: NANETTA E LUBINO

Saturday 15 April 1769: NANETTA E LUBINO

Tuesday 18 April 1769: LA BUONA FIGLIUOLA

Saturday 22 April 1769: NANETTA E LUBINO

Tuesday 25 April 1769: NANETTA E LUBINO

PA 26 April 1769: 'The new opera which was advertised for next Saturday, is deferred till Tuesday next, on account of the indisposition of La Signora Giacomazzi'.

Saturday 29 April 1769: NANETTA E LUBINO

Tuesday 2 May 1769: NANETTA E LUBINO

Saturday 6 May 1769: LO SPEZIALE

Comic opera with music by D. Fischietti and V. Pallavicino

PA 6 May 1769: 'The last night of the subscriptions'.

Tuesday 9 May 1769: NANETTA E LUBINO

PA 15 May 1769: 'La Signora Guadagni being recovered from her late indisposition, will appear tomorrow night in the character of *La Schiava*'.

Tuesday 16 May 1769: LA SCHIAVA

PA 16 May 1769: 'The last time of performing this opera'.

Saturday 20 May 1769: I VIAGGIATORI TORNATI

Tuesday 23 May 1769: LA BUONA FIGLIUOLA

PA 23 May 1769: 'Lovattini will perform tonight. Last time of performing this opera'.

Saturday 27 May 1769: IL FILOSOFO DI CAMPAGNA

Thursday 1 June 1769: ARTAXERXES

Benefit for Signora Frasi

Saturday 3 June 1769: LE SERVE RIVALI

Comic opera with music by T. Traetta.

Tuesday 6 June 1769: LE SERVE RIVALI

PA 6 June 1769: 'By particular desire of several persons of distinction (on account of Mrs Cornelys' ball) the opera will begin at 6:30 p.m.'

Saturday 10 June 1769: LE SERVE RIVALI

Tuesday 13 June 1769: LA SCHIAVA

PA 13 June 1769: 'Being the last time of performing this opera this season'.

Saturday 17 June 1769: NANETTA E LUBINO

Saturday 24 June 1769: I VIAGGIATORI TORNATI

PA 28 June 1769: 'The last time of performing this season. By particular Desire. At the King's Theatre. Tomorrow will be performed ... Il filosofo di campagna. Whoever has any demands on Messrs. Vincent and Gordon on account of the opera are desired to render their bill on Thursday morning the 29th instant at the office in the Haymarket'.

Thursday 29 June 1769: IL FILOSOFO DI CAMPAGNA

THE KING'S THEATRE SEASON OF 1769-70

GZ 11 Jan. 1769: 'As the opera next year is to be directed by noblemen, it is said a comic opera will be always performed on Tuesdays; a serious one on Saturdays; and plays on the intervening nights; that the building will be extended into Pall Mall, according to the original intent of Sir John Vanbrugh, and of course the stage be so much lengthened, as to admit of more magnificence than either of the other houses can pretend to'.

GZ 12 Apr. 1769: 'The Opera-house next year, it is asserted, will be on the plan of the Royal Academy. A committee of noblemen and gentlemen will have equal shares in the profits, but the directors of the amusements will not be above three, and those of known musical and theatrical abilities'.

GZ 24 Apr. 1769: 'It is next winter intended, at the Opera-house, to have that entertainment called in France *concert spirituals*. It is somewhat of the nature of oratorio's, but differs from them in not having a regular drama or subject for the whole; being composed only of detached pieces of music, of a serious and choir-like nature. As it is the first attempt of the kind, in this country, it has, at least, novelty to recommend it for one season. In France it is considered as one of their most capital performances of entertainment'.

GZ 29 July 1769: 'Mr. Sheridan is not engaged at Covent-garden as reported, that gentleman being to have the management of the company which is to perform at the Opera-house next year, on the intervening days of the opera; and in the prosecution of which design Mr. Sheridan is now very busy in engaging proper actors'.

PA 5 Sep. 1769: 'Mr. Crawford and Co. beg leave to acquaint the nobility and gentry, &c. with the following list of their new singers, and others engaged for the serious and comic operas next season, &c. ... viz. principal singers for the serious operas: Signor Guadini [*sic*], first man; Signora Cecilia Grassi, first woman. For comic and serious: Signor Lovattini, first man; Signora Zamperini, Signora Guadani [*sic*], first women; Signor Piatti, second man serious; Signor Bianchi, tenor; Signora [Antonia] Zamperini; Signor Morigi. Composer: Signor Guglielmi. Principal

dancers: Mr Slingsby, Signor Galiotti, Signor Simonin, Signora Guidi, Signora Radicatti, Signora Gardel. Ballet master: Signor Campioni'.

PA 20 Sep. 1769: 'King's Theatre, Haymarket. Mess. Crawford and Co. beg leave to request the nobility and gentry and subscribers, to the ensuing season of operas, that they will please pay their subscription to Mess. Drummond and Co. bankers, at Charing Cross; or to Mr. Crawford, at his house, adjoining to the said theatre where attendance will be given every morning from ten till two. Mr. Crawford most humbly desires the nobility gentry &c. Subscribers to the Boxes, or for Silver Tickets, will honour him with their Names to enable him to get their Tickets ready before the Operas begin'.

Tuesday 7 November 1769: LE CONTADINE BIZZARRE
Comic opera with music by N. Piccinni

Saturday 11 November 1769: L'OLIMPIADE
Pasticcio

Tuesday 14 November 1769: LE CONTADINE BIZZARRE

PA 14 Nov. 1769: 'Saturday evening Mr. Slingsby, the celebrated dancer, arrived in town, with his family, from Doal [*sic*], into which place the inclemency of the weather obliged him to put, in his return from France'.

Saturday 18 November 1769: L'OLIMPIADE

Tuesday 21 November 1769: LE CONTADINE BIZZARRE

Saturday 25 November 1769: L'OLIMPIADE

Tuesday 28 November 1769: LE CONTADINE BIZZARRE

PA 28 Nov. 1769: 'Mr Slingsby is to dance this Evening a new Pas de Cinque in a new decoration'.

Saturday 2 December 1769: L'OLIMPIADE

Tuesday 5 December 1769: LE CONTADINE BIZZARRE

Saturday 9 December 1769: L'OLIMPIADE

Tuesday 12 December 1769: I VIAGGIATORI RIDICOLI
Comic opera with music by P. Guglielmi

The cast of *I viaggiatori ridicoli* may have been as follows (based on the casts from the previous seasons): Donna Emilia (serious female role): Teresa Piatti; the count (serious male role): Lorenzo Piatti; the Marchioness (*prima buffa*): Lavinia Guadagni (cf. 1767-68); Gandolfo (*primo buffo*): Lovattini; Don Fabricius (*buffo caricato*): Morigi; Giacinto (tenor): Bianchi.

Saturday 16 December 1769: L'OLIMPIADE

Tuesday 19 December 1769: L'OLIMPIADE

Saturday 23 December 1769: L'OLIMPIADE

GZ 4 Jan. 1770: 'On Saturday next [6 Jan.] will be performed Il Signor Dottore'.

GZ 4 Jan. 1770: 'On Saturday, the 13th instant, will be performed, a serious opera called Ezio. The music entirely new composed by Signor Guglielmi. In which opera, Signora Guglielmi, a principal singer, will make her first appearance'.

PA 6 Jan. 1770: 'The indisposition of one of the principal performers makes it necessary to defer the representation of the Il Dottore till another opportunity'.

Saturday 6 January 1770: L'OLIMPIADE

GZ 8 Jan. 1770: 'Tomorrow will be performed Il Signor Dottore'.

Tuesday 9 January 1770: I VIAGGIATORI RIDICOLI

PA 9 Jan. 1770: The indisposition of a principal performer postpones Il Signor Dottore.

Saturday 13 January 1770: EZIO

Serious opera with music by P. Guglielmi (new)

GZ 15 Jan. 1770: 'Tomorrow will be performed the favourite comic opera, called La Buona Figliuola'.

Tuesday 16 January 1770: IL FILOSOPHO DI CAMPAGNA

Comic opera with music by B. Galuppi

PA 16 Jan. 1770: 'Signora Guadagni finding herself so much indisposed as not to be able to perform to-night, but willing to shew her readiness to oblige both the public and managers, hopes the nobility and gentry will excuse any deficiency in the performance'.

Saturday 20 January 1770: EZIO

GZ 22 Jan. 1770: 'The indisposition of the two first women singers in the comic operas, is the cause of performing the above opera [*Ezio*] tomorrow'.

Tuesday 23 January 1770: EZIO

GZ 23 Jan. 1770: 'We hear there will be an assembly on Monday the 5th of February next, at the King's Theatre in the Haymarket, and that there will be oratorios carried on every Thursday at the said theatre during the ensuing Lent'.

PA and GZ 23 Jan. 1770: 'Messrs Smith and Stanley hav[e] agreed with the managers for the use of Drury Lane Theatre for the performance of the oratorios ... The managers of the opera have been so obliging to give their consent for Signor Guadagni to perform in the oratorios the ensuing season'.

GZ 24 Jan. 1770: 'Signor Guadagni returns his sincere thanks to the nobility and gentry, who intended to honour him at his benefit, and is extremely sorry that his indisposition renders it impossible for his making the same'.

GZ 26 Jan. 1770: 'Signor Guadagni is perfectly recovered from his indisposition'.

Saturday 27 January 1770: EZIO

GZ 29 Jan. 1770: 'Last Saturday night the opera of Ezio was interrupted some minutes, owing to the following unforeseen accident: Signora Guglielmi, though dressed and ready to make her appearance, was suddenly taken so ill, being pregnant, that she was rendered incapable of singing. Many of the audience, however, were disgusted, imagining her illness was feigned (a practice too frequent with former favourite singers); but it is to be hoped, if any doubt can remain of the reality of Signora Guglielmi's indisposition, that the gentlemen who were so angry at their disappointment, will please to consider, that the opera is an entire new composition, by Signor Guglielmi, and that if his wife was capable of trifling with the nobility and gentry in so shameful a manner, she would hardly do it at a time when her own and her husband's interest must be so deeply affected by it. Last Saturday was but her fourth appearance upon any stage; the opera and the singer came out together, and there was the greatest reason to believe, that every time they were heard, they would increase in favour with the public'.

PA 31 Jan. 1770: 'For the benefit ... of the decayed musicians and their families ... February the 2d will be a grand concert of vocal and instrumental music by the opera singers and orchestra ... The managers of this concert beg leave to inform the nobility and gentry, that Signor Guadagni promised to sing for this benefit, but has since refused without assigning any reason for so doing. Signor Tenducci has been so obliging to offer himself to sing his part'.

Thursday 1 February 1770: L'OLIMPIADE

Friday 2 February 1770: CONCERT OF VOCAL AND INSTRUMENTAL MUSIC

Benefit for the decayed musicians

Saturday 3 February 1770: EZIO

GZ 3 Feb. 1770: 'For the benefit of signor Lovatini. At the King's Theatre ... La Schiava with the addition of a New Intermezzo, called L'Uccellatrice. The Music composed by the celebrated Signor JOMELLI. To be performed by Signor Lovatini and Signora Guadagni [the intermezzo]... Tickets to be had of Signor Lovatini, at the Golden Fan, in Cockspur-street, near the Hay-market; and at the Office of the said Theatre, every day of performance.

Tuesday 6 February 1770: IL PADRE E IL FIGLIO RIVALI

Comic opera with music by T. Giordani (new)

Saturday 10 February 1770: EZIO

Tuesday 13 February 1770: IL PADRE E IL FIGLIO RIVALI

Saturday 17 February 1770: L'OLIMPIADE

Tuesday 20 February 1770: IL PADRE E IL FIGLIO RIVALI

Thursday 22 February 1770: LA SCHIAVA + L'uccellatrice

Comic opera with music by N. Piccinni; Intermezzo with music by N. Jommelli

Benefit Lovattini

The cast for *La schiava* was probably: Fulgenzio (serious male role): L. Piatti; Rosalba (serious female role): Antonia Zamperini; Lelio (*primo buffo*): Lovattini (cf. 1767-68); Arminda (*prima buffa*): Zamperini; Asdrubal (bass): Morigi (cf. 1767-68); Nerina (*seconda buffa*): T. Piatti; Kirca (tenor): Bianchi.

Cf. GZ 3 Feb. 1770: 'L'uccellatrice ... to be performed by Signor Lovattini and Signora Guadagni'.

Saturday 24 February 1770: EZIO

Tuesday 27 February 1770: LA SCHIAVA

Thursday 1 March 1770: LA PASSIONE

Oratorio with music by N. Jommelli

Saturday 3 March 1770: L'OLIMPIADE

Tuesday 6 March 1770: LA SCHIAVA

Thursday 8 March 1770: LA PASSIONE + Pergolesi's Stabat Mater

GZ 8 Mar. 1770: 'Today will be performed La Passione ... After which will be performed, The Stabat mater ... The principal parts by Signor Guadagni and Signor Savoi'.

Saturday 10 March 1770: EZIO

GZ 12 Mar. 1770: 'To-morrow will be performed the favourite comic opera, called La Buona Figliuola. The part of La Buona Figliuola by Signora Zamperini'.

Tuesday 13 March 1770: LA BUONA FIGLIUOLA

Thursday 15 March 1770: LA PASSIONE

Oratorio

Saturday 17 March 1770: L'OLIMPIADE

Tuesday 20 March 1770: LA BUONA FIGLIUOLA

Thursday 22 March 1770: GIOAS RE DI GIUDA

Oratorio with music by J.C. Bach (new)

Saturday 24 March 1770: L'OLIMPIADE

Tuesday 27 March 1770: L'OLIMPIADE

PA 27 Mar. 1769: 'Being the last time of performing this opera'.

Thursday 29 March 1770: GIOAS RE DI GUIDA

Saturday 31 March 1770: LA COSTANZA DI ROSINELLA

Comic opera with music by Guglielmi (new)

GZ 31 Mar. 1770: 'For the benefit of Signora Guadagni. At the King's Theatre ... on Monday the 30th op April, will be performed a favourite comic opera. With the addition of an intermezzo called Il Don Trastullo, executed by Signora Guadagni, Signor Lovattini, and Signor Morigi ... Tickets to be had of Mrs. Guadagni, at the Foreign Cordial Warehouse, in the Haymarket'.

GZ 2 Apr. 1770: 'Tomorrow will be performed a new comic opera called La costanza di Rosinella'

GZ 2 Apr. 1770: 'Mr. Crawford presents his respectful compliments to the subscribers towards carrying on this year's operas in particular, and to the public in general; he is exceedingly

concerned to be obliged to defer the serious opera of Orfeo till next Saturday, when it will certainly be performed; the late indisposition of two principal singers, and one of the principal dancers, has made it impossible to have as many practices as are necessary for perfecting so complicated a performance, to do credit to the manager of satisfaction to the public; he therefore flatters himself, that the indulgence and encouragement he has hitherto met with from the public, will plead his excuse; and that they will be convinced, when they see the performance, that every thing has been done, on his part, and neither pains nor expense spared to render it worthy their approbation and protection. A correspondent who was at the theatre in the Hay-market last Saturday, informs us, that he thinks the music of the new opera is the best comic music he has heard a great while; but by what he could judge of the two principal singers, March nor the easterly winds do not agree in England with Italian throats: therefore he will suspend giving his final opinion upon the whole till after the next performance. We hear that Signora Guadagni, one of the principal singers in the comic operas, is extremely ill at her lodgings in the Hay-market'.

GZ 3 Apr. 1770: 'Mr. Crawford begs leave to acquaint the nobility, gentry, &c. that owing to the indisposition of the two principal women in the comic operas, renders it impossible to perform any comic opera this evening; and as Signor Guadagni is not quite recovered, prevents there being a serious one'.

Thursday 5 April 1770: GIOAS RE DE GUIDA

GZ 6 Apr. 1770: 'We are informed, that the price of foreign singers is so raised of late, that the terms for a season are sixteen hundred pounds; out of which is demanded a prompt payment of one thousand. -- A glaring instance of luxury in these times!'

Saturday 7 April 1770: ORFEO

Serious opera with music by Gluck, Bach, Guglielmi

GZ 12 Apr. 1770: 'For the benefit of Signora Zamperini. At the King's Theatre ... on Monday the 23th instant, will be performed the favourite comic opera, called *La buona figliuola*. ... Signora Zamperini presents her most humble respects to the nobility and gentry, and hopes for their protection at her benefit. Pit Tickets 10s 6d. each ... Tickets to be had of Signora Zamperini, at her house in St. James's Hay-market; and at the office of the said theatre, on the days of performance. N.B. As the theatre will be engaged every day in that week but Monday, she is obliged to have her benefit on that day, when tickets delivered out for Friday the 27th will be taken'.

Tuesday 17 April 1770: ORFEO

Saturday 21 April 1770: ORFEO

Monday 23 April 1770: LA BUONA FIGLIUOLA

Benefit Anna Zamperini

Tuesday 24 April 1770: LA SCHIAVA

PA 24 Apr. 1770: 'Signora Guadagni is recovered of her late indisposition and will perform the character of la schiava'.

Saturday 28 April 1770: ORFEO

Tuesday 1 May 1770: IL SIGNOR DOTTORE

Comic opera with music by D. Fischietti

The cast of *Il signor dottore* may have been as follows (based on the casts from the previous seasons): Clarice (serious female role): Antonia Zamperini; Don Alberto (serious male role): Lorenzo Piatti; Rosetta (*prima buffa*): Anna Zamperini (cf. 1766-67); Bernardino (*primo buffo*): Lovattini; Beltrame (bass): Morigi; Pasquini (*seconda buffa*): Teresa Piatti (cf. 1766-67); Fabricio (tenor): Bianchi.

Saturday 5 May 1770: ORFEO

Tuesday 8 May 1770: IL SIGNOR DOTTORE

Thursday 10 May 1770: L'OLIMPIADE

Benefit for Signora Grassi

Saturday 12 May 1770: ORFEO

Tuesday 15 May 1770: ORFEO

GZ 10 May 1770: 'On Tuesday next the 15th will be performed a new comic opera, called *Il disertore*'.

GZ 14 May 1770: '*Il disertore* is by particular desire, deferred till next Saturday, the 19th instant'.

Saturday 19 May 1770: IL DISERTORE

Comic opera with music by P. Guglielmi (new)

Tuesday 22 May 1770: IL VIAGGIATORI RIDICOLI

GZ 22 May 1770: 'The principal woman by Signora Guadagni'.

Thursday 24 May 1770: ORFEO

Benefit for Galliotti and Guidi

Saturday 26 May 1770: ORFEO

PA 26 May 1770: 'Second night after the subscription'.

Tuesday 29 May 1770: I VIAGGIATORI RIDICOLI

Thursday 31 May 1770: L'OLIMPIADE

Saturday 9 June 1770: ORFEO

Tuesday 12 June 1770: LA PASSIONE + Stabat Mater

GZ 11 June 1770: 'principal parts by Signor Guadagni and Signora Grassi'.

Saturday 16 June 1770: ORFEO

PA 16 June and GZ 18 June 1770: 'On Tuesday next will be performed at the King's theatre in the Haymarket, the favourite comic opera of *La Buona Figliuola*; the part of *la buona figliuola* by Signora Guadagni; being the last time of performing a comic opera this season'.

Tuesday 19 June 1770: LA BUONA FIGLIUOLA

Saturday 23 June 1770: ORFEO

Tuesday 26 June 1770: LA SCHIAVA

PA 26 June 1770: '*La Schiava* by Signora Guadagni. By particular desire of several of the nobility and gentry'.

Saturday 30 June 1770: ORFEO